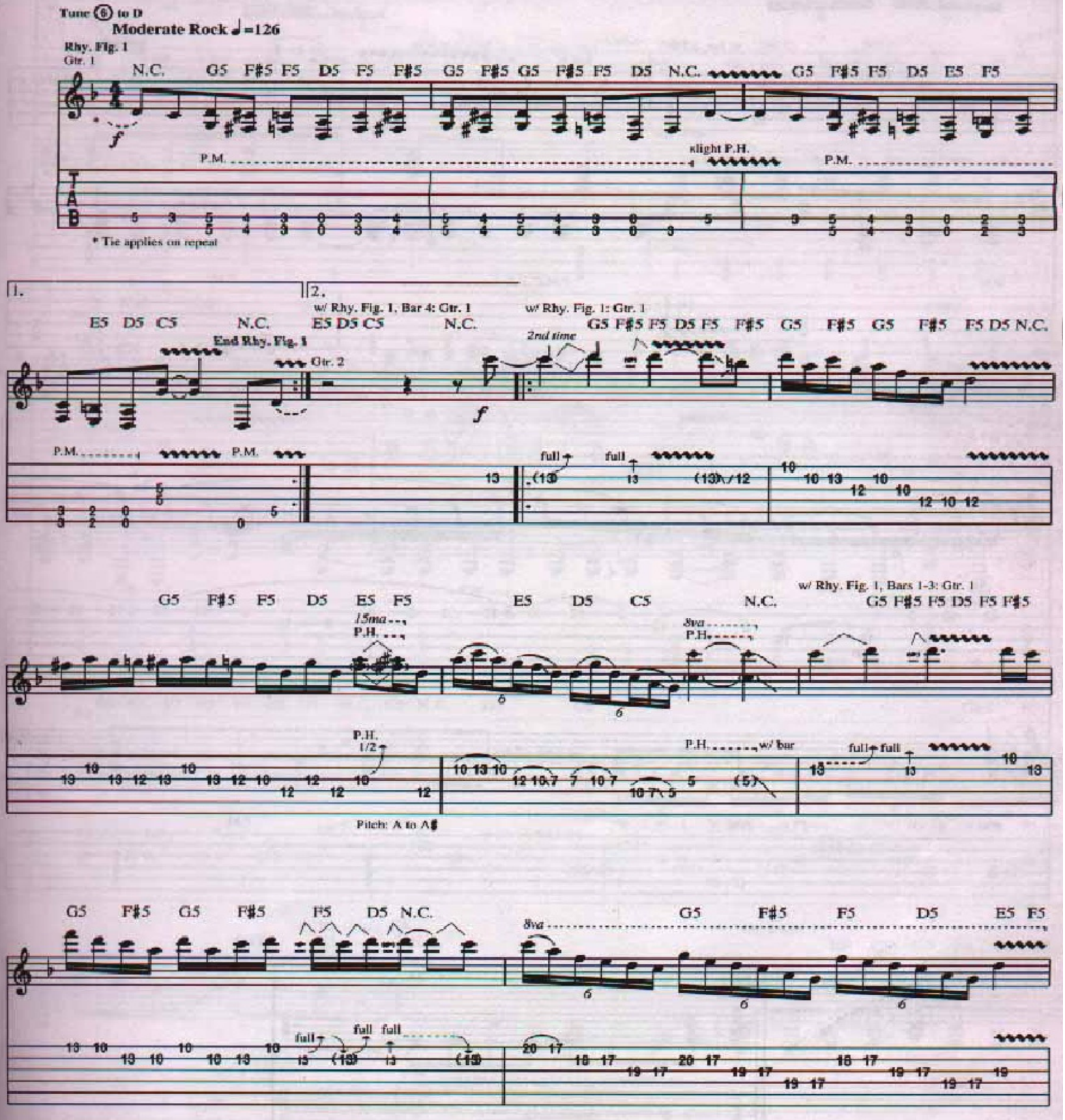
Meltdown

By Vinnie Moore



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Substitute Fill 1, 2nd time: Gtr. 2

8va

E5 D5 C5 G5 F♯5 F5

Gtr. 2

loco

w/ bar -2 1/2

full full full bent note only full full full full bent note only

Gtr. 1

P.M. P.M. P.M.

B♭5

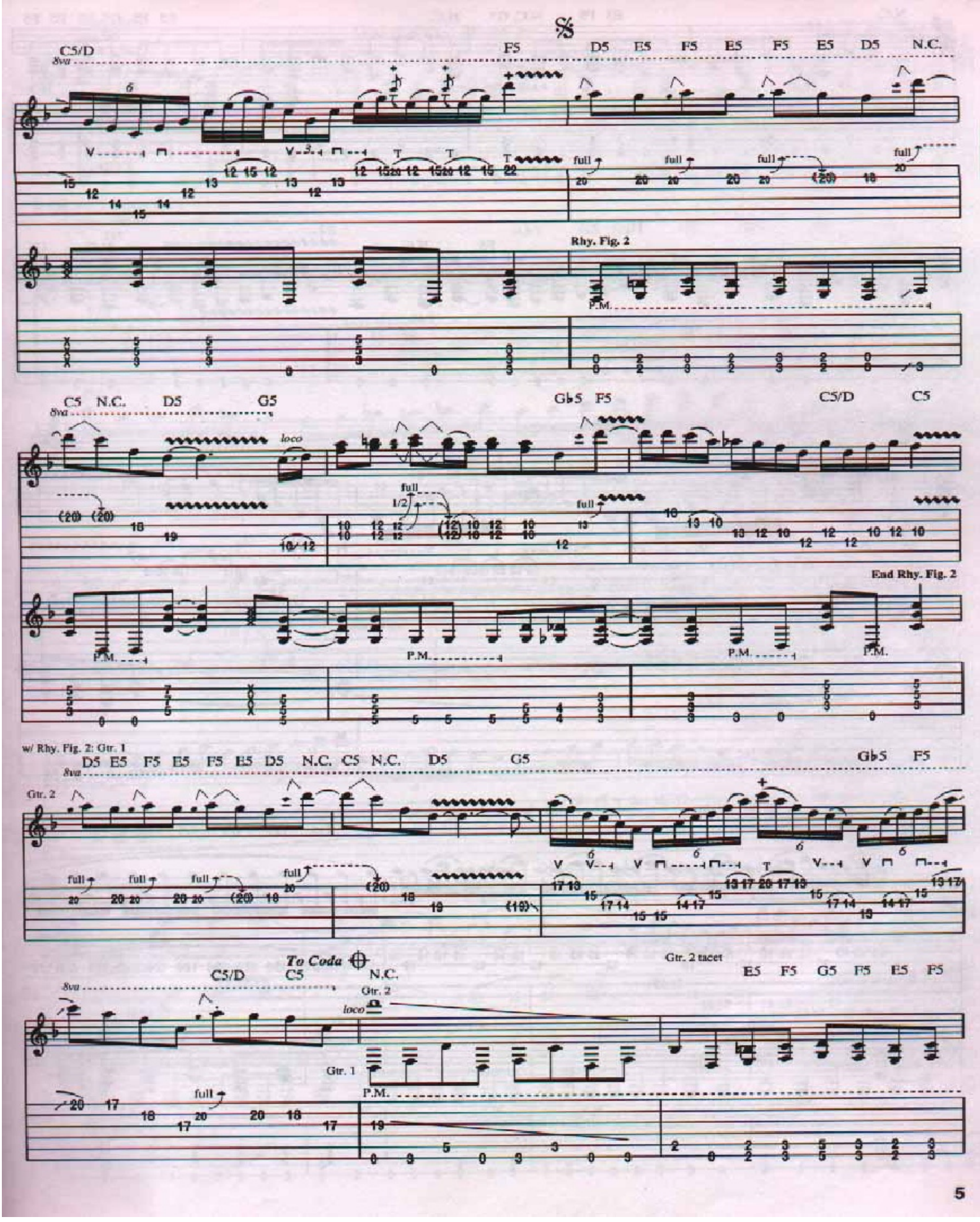
8va

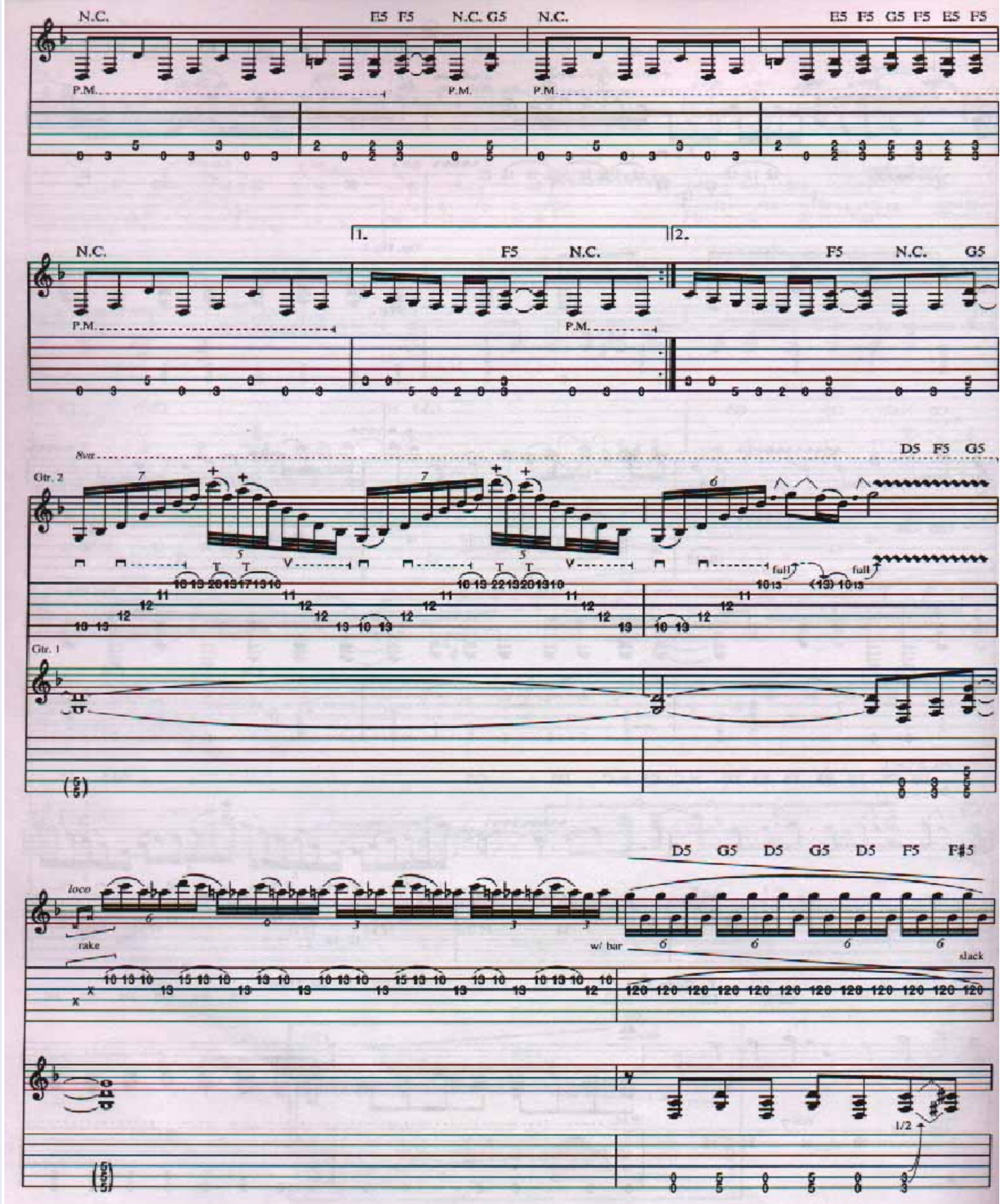
T T

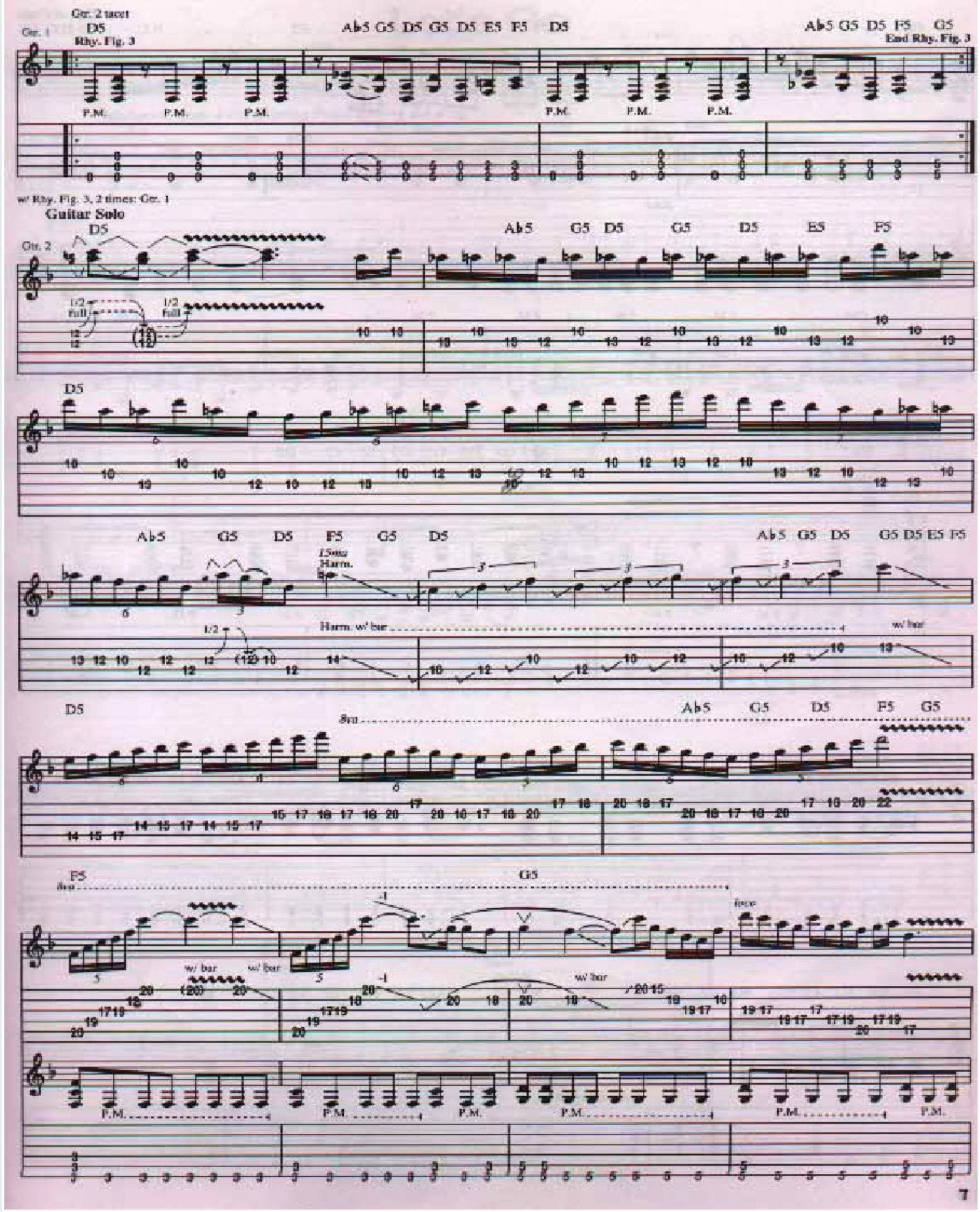
P.M. P.M. P.M.

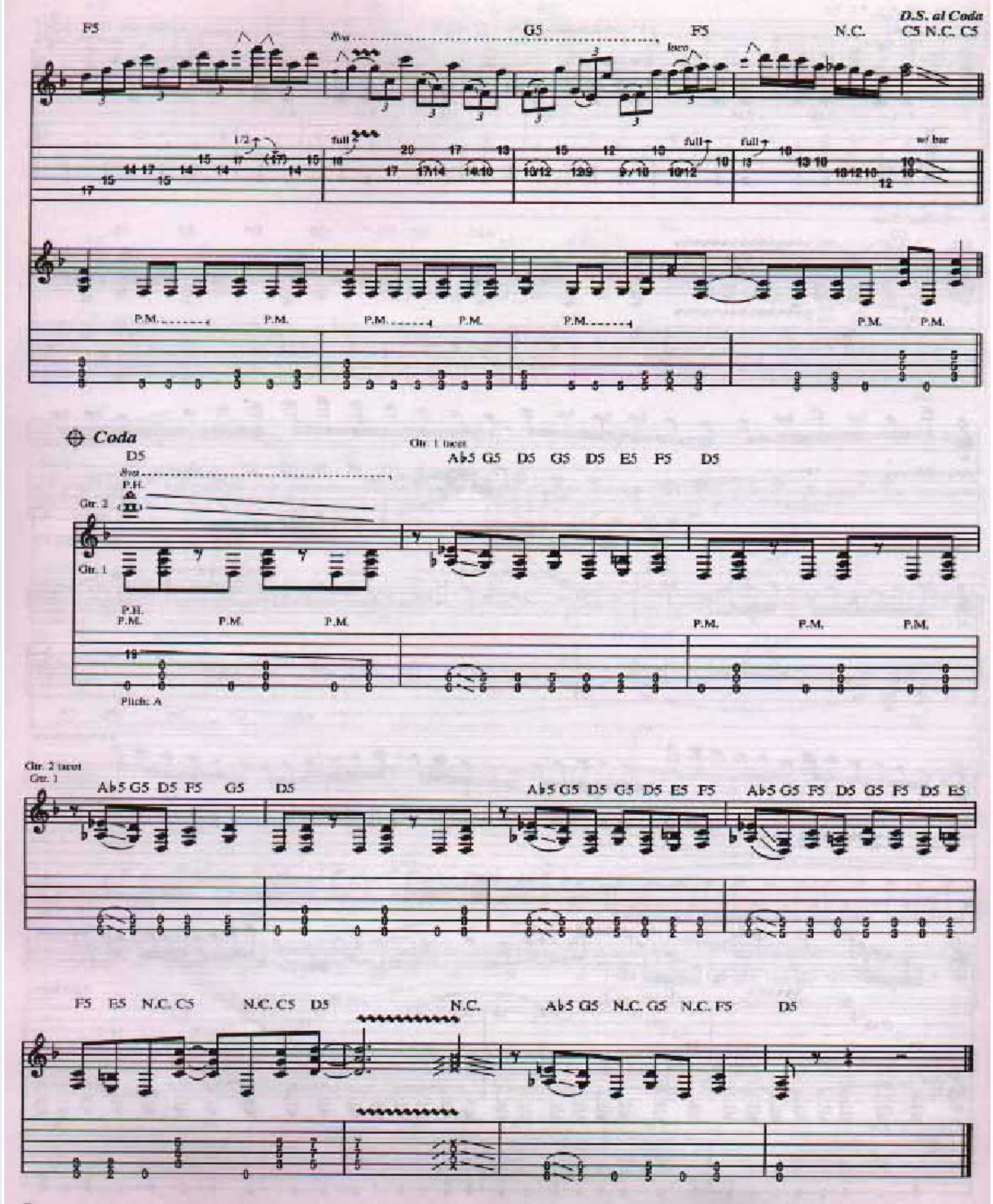
Fill 1
Gtr. 2

w/ bar


C5/D
F5
D5 E5 F5 E5 F5 E5 D5 N.C.
8va
Rhy. Fig. 2
P.M.
C5 N.C. D5 G5
Gb5 F5
C5/D C5
loco
full
1/2
End Rhy. Fig. 2
w/ Rhy. Fig. 2: Gtr. 1
D5 E5 F5 E5 F5 E5 D5 N.C. C5 N.C. D5 G5
Gb5 F5
Gtr. 2
To Coda
C5/D C5 N.C.
Gtr. 2
Gtr. 1
Gtr. 2 tacet
E5 F5 G5 F5 E5 F5

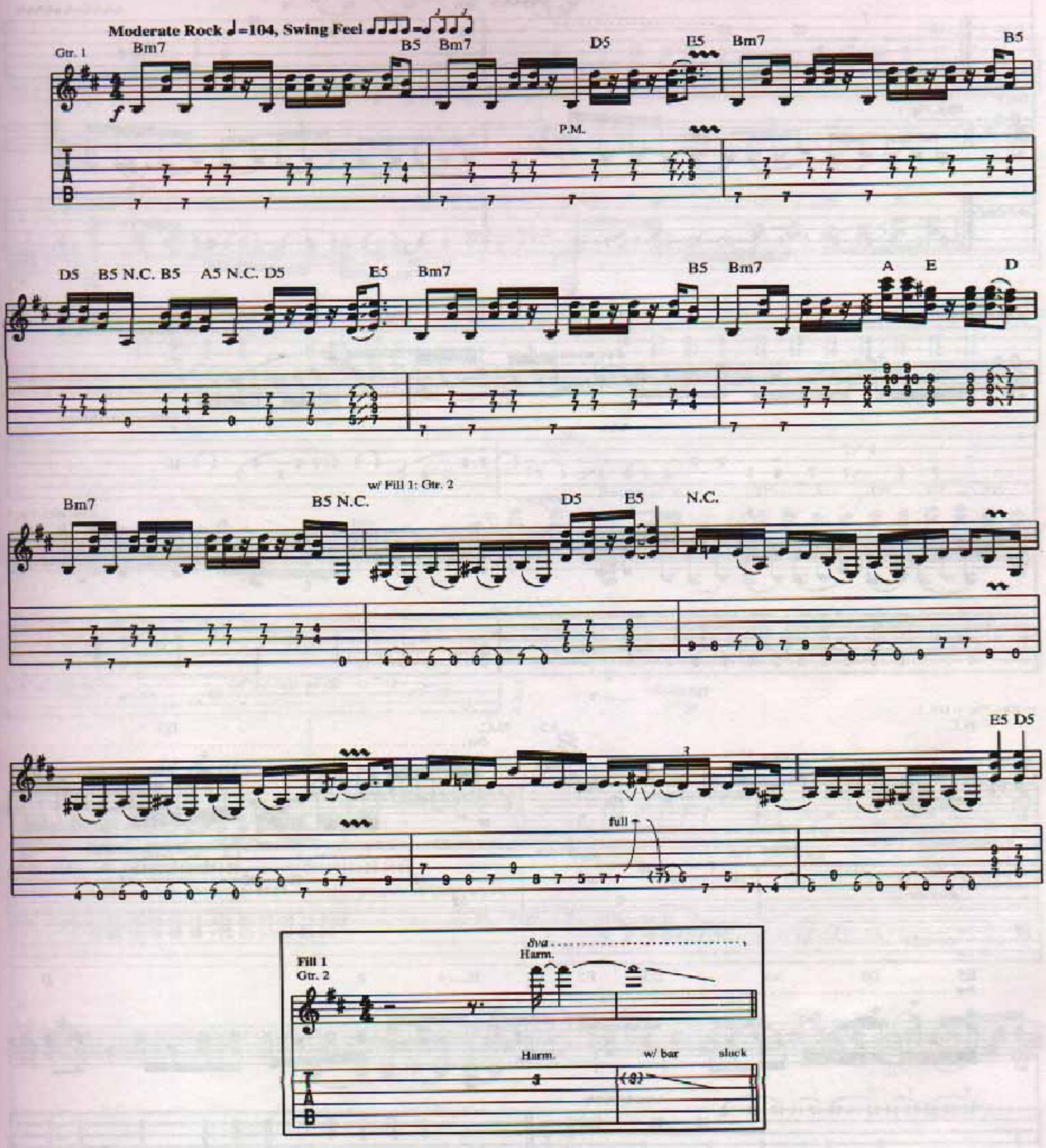

N.C.
E5 F5
N.C. G5
N.C.
E5 F5 G5 F5 E5 F5
P.M.
1.
2.
F5
G5
8va
D5 F5 G5
Gtr. 2
Gtr. 1
full
(full)
loco
rake
w/ bar
slack
D5 G5 D5 G5 D5 F5 F♯5
1/2


Gtr. 2 tacet
Gtr. 1
D5
Rhy. Fig. 3
Ab5 G5 D5 G5 D5 E5 F5 D5
Ab5 G5 D5 F5 G5
End Rhy. Fig. 3
P.M.
w/ Rhy. Fig. 3, 2 times: Gtr. 1
Guitar Solo
Gtr. 2
D5
Ab5 G5 D5 G5 D5 E5 F5
1/2 full
D5
Ab5 G5 D5 F5 G5 D5
15ma
Harm.
Harm. w/ bar
w/ bar
Ab5 G5 D5 G5 D5 E5 F5
D5
8va
Ab5 G5 D5 F5 G5
F5
8va
G5
w/ bar
loco
P.M.


D.S. al Coda
C5 N.C. C5
F5
G5
F5
N.C.
8va
loco
full
1/2
w/ bar
P.M.
Coda
D5
Gtr. 1 tacet
Ab5 G5 D5 G5 D5 E5 F5 D5
P.H.
Gtr. 2
Gtr. 1
Pitch: A
Gtr. 2 tacet
Gtr. 1
Ab5 G5 D5 F5 G5 D5
Ab5 G5 D5 G5 D5 E5 F5
Ab5 G5 F5 D5 G5 F5 D5 E5
F5 E5 N.C. C5
N.C. C5 D5
N.C.
Ab5 G5 N.C. G5 N.C. F5 D5

Let's Go

By Vinnie Moore



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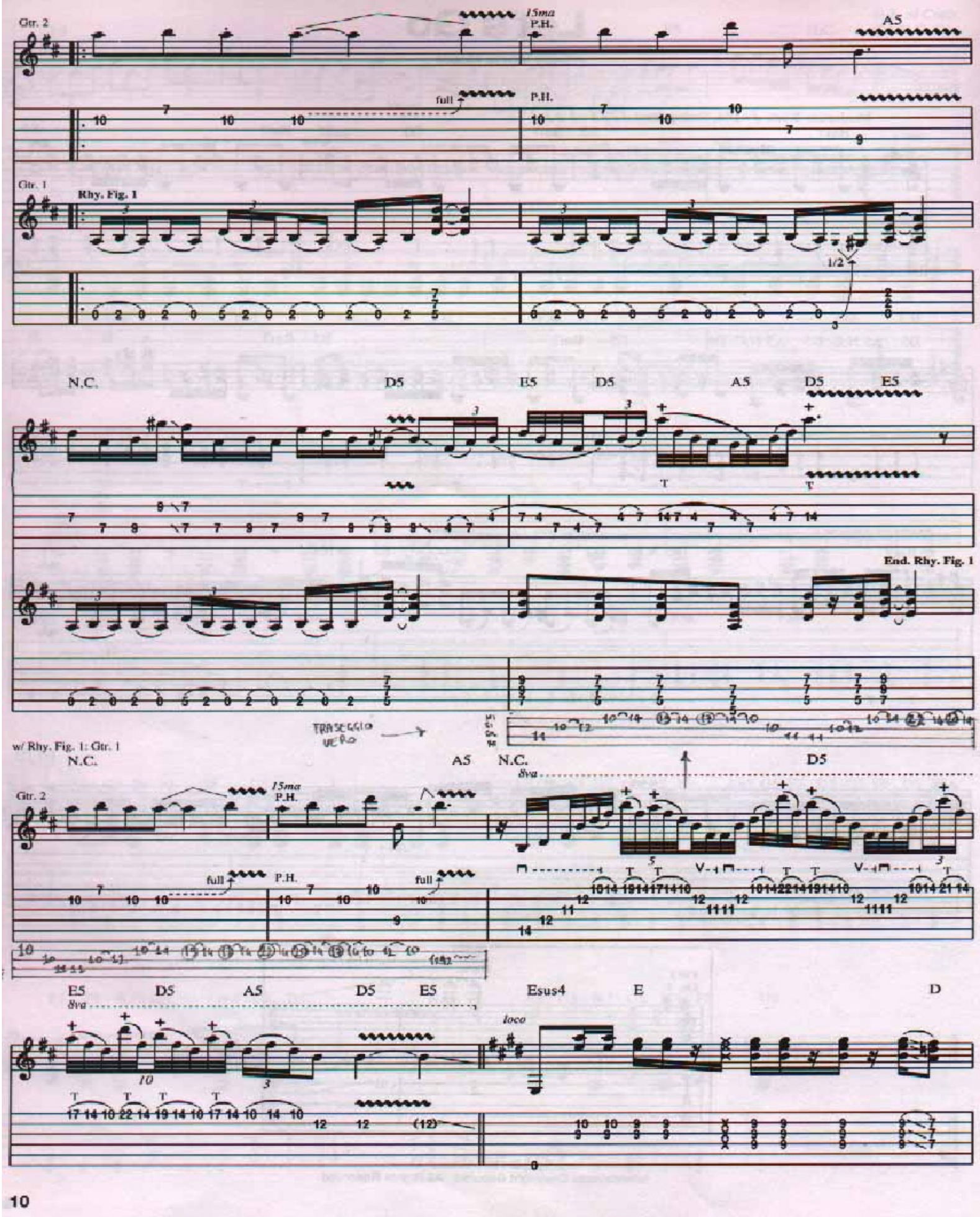
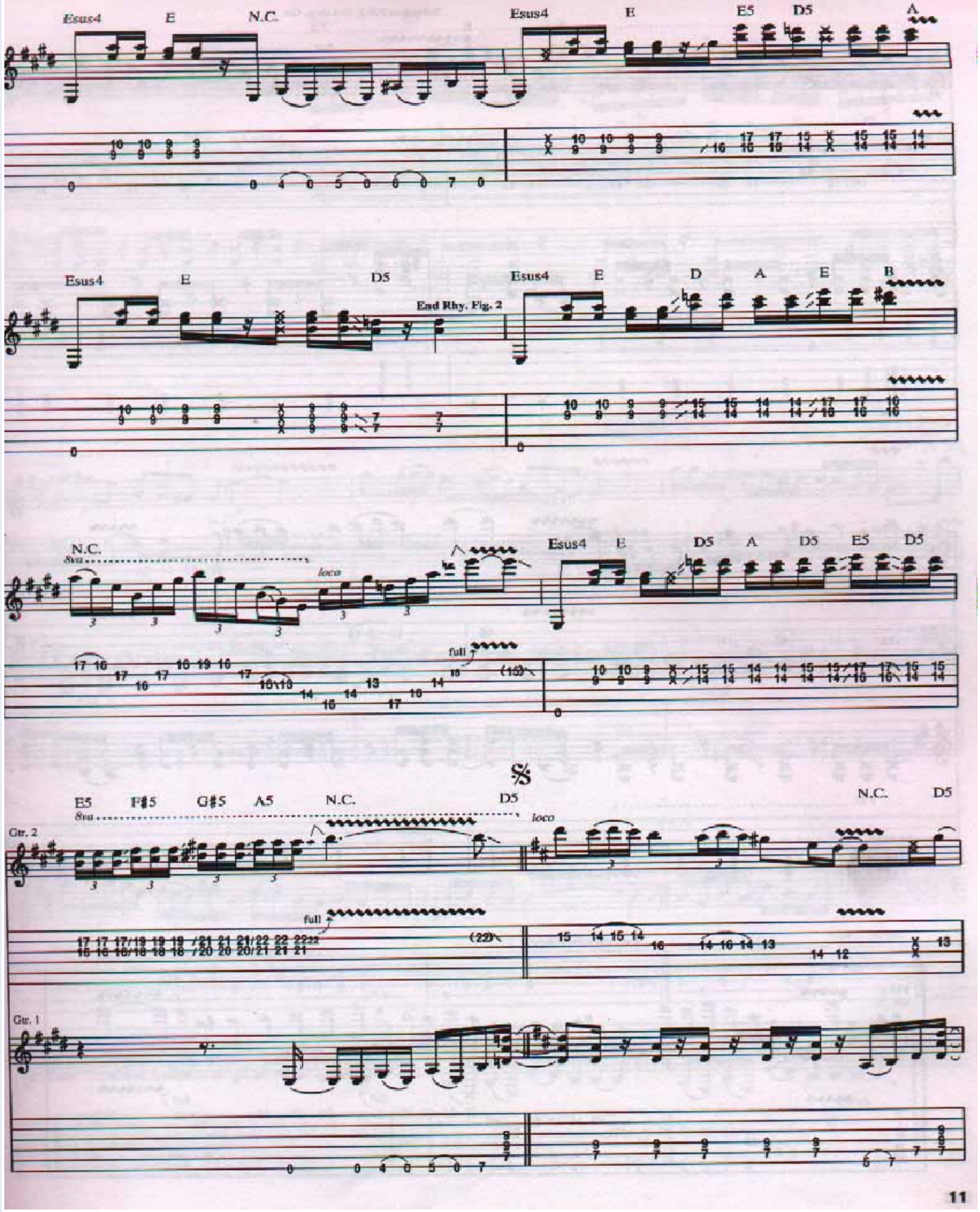
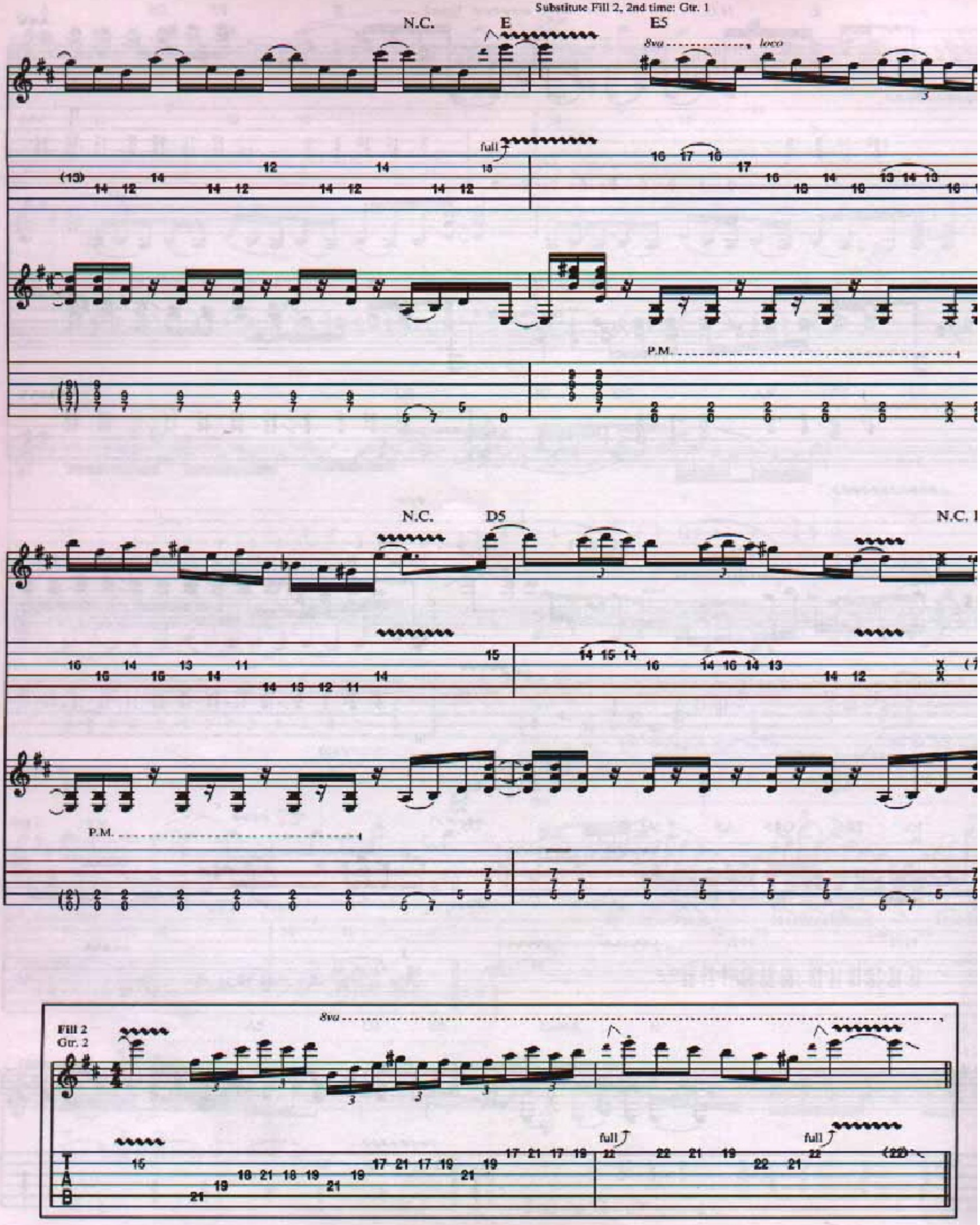
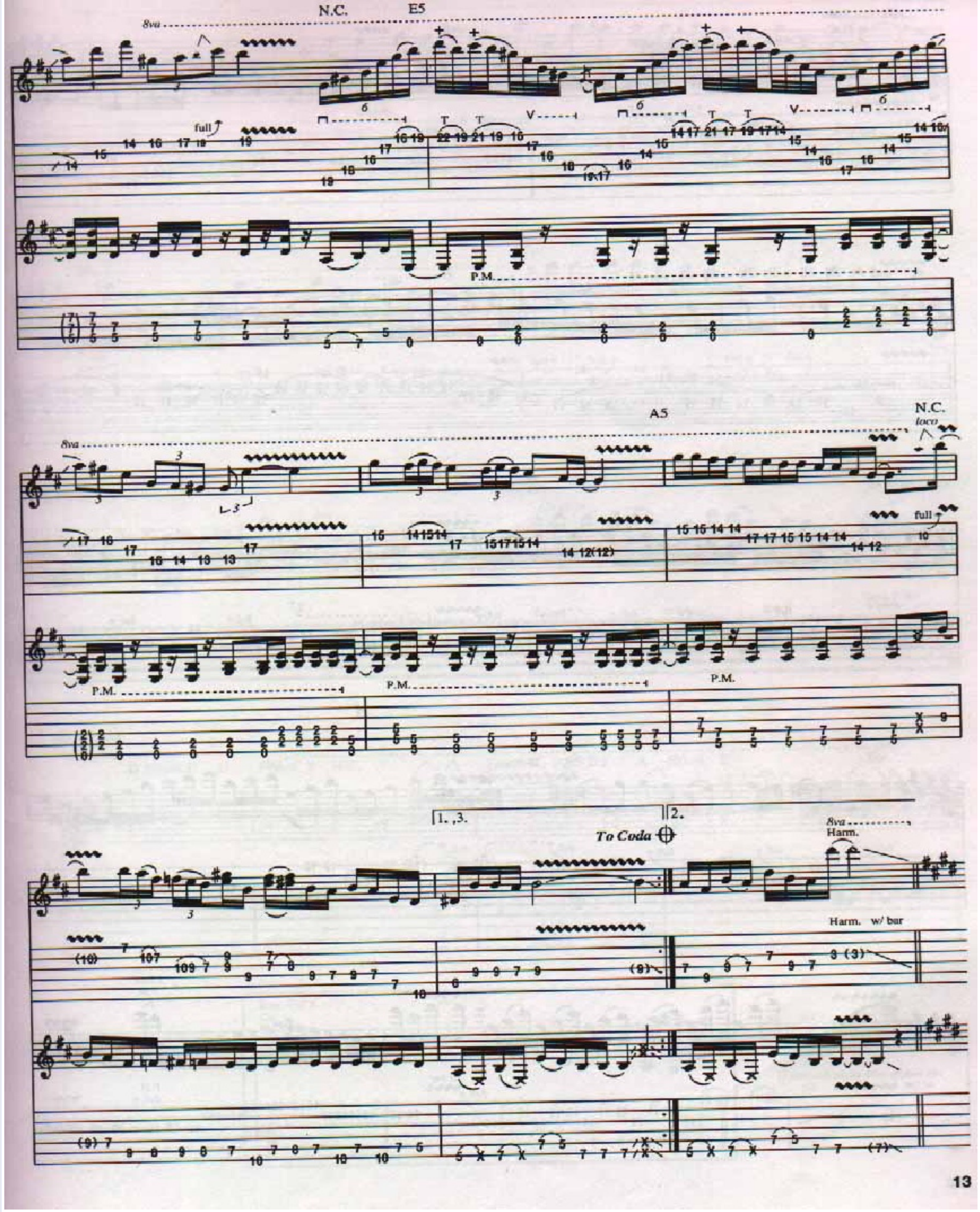

Gtr. 2
15ma
P.H.
A5
full
P.H.
Gtr. 1
Rhy. Fig. 1
1/2
N.C.
D5
E5
D5
A5
D5
E5
End. Rhy. Fig. 1
w/ Rhy. Fig. 1: Gtr. 1
N.C.
A5
N.C.
D5
8va
Gtr. 2
15ma
P.H.
full
P.H.
full
E5
D5
A5
D5
E5
Esus4
E
D
8va
loco


Esus4
E
N.C.
Esus4
E
E5
D5
A
Esus4
E
D5
End Rhy. Fig. 2
Esus4
E
D
A
E
B
N.C.
8va
loco
Esus4
E
D5
A
D5
E5
D5
full
E5
F♯5
G♯5
A5
N.C.
D5
N.C.
D5
Gtr. 2
Gtr. 1

Substitute Fill 2, 2nd time: Gtr. 1



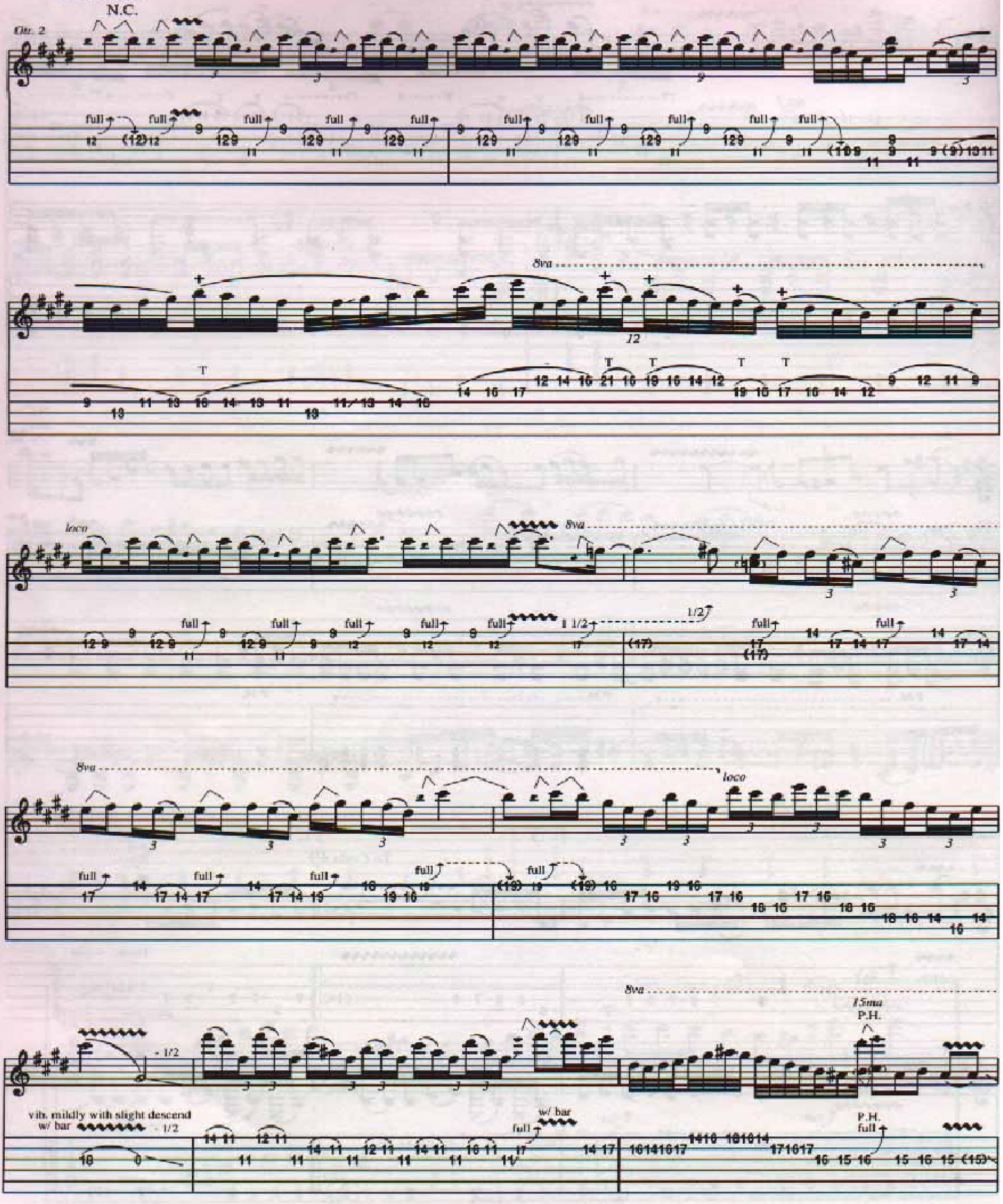

N.C.
E5
8va
full
P.M.
A5
N.C.
loco
full
P.M.
1. ,3.
2.
To Coda
8va
Harm.
Harm. w/ bar

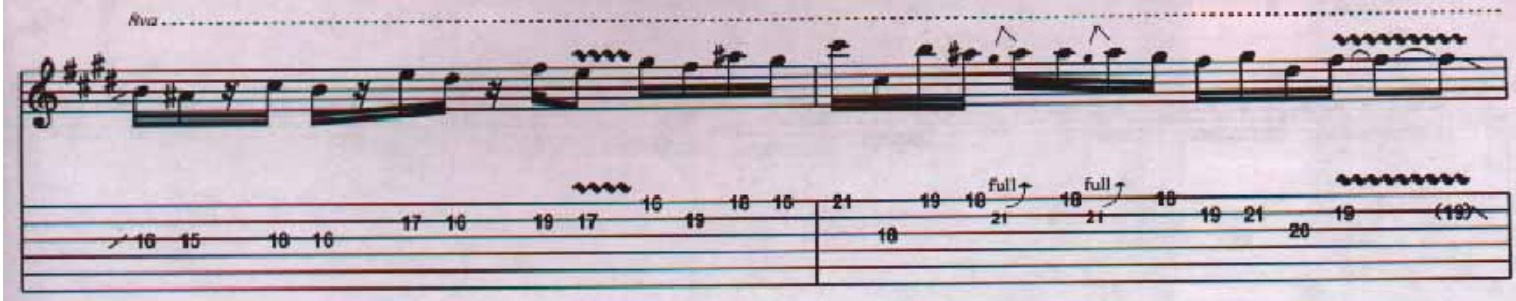
Gtr. 1 tacet

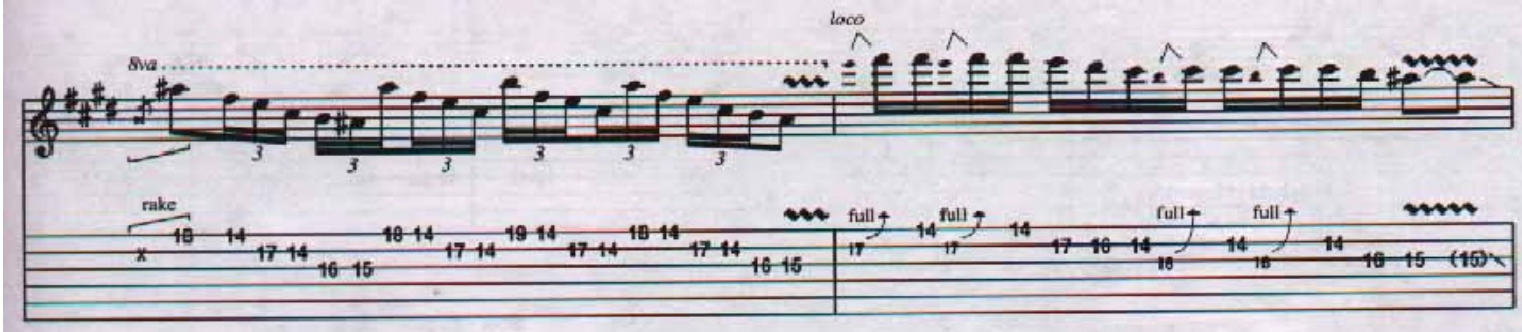
Guitar Solo

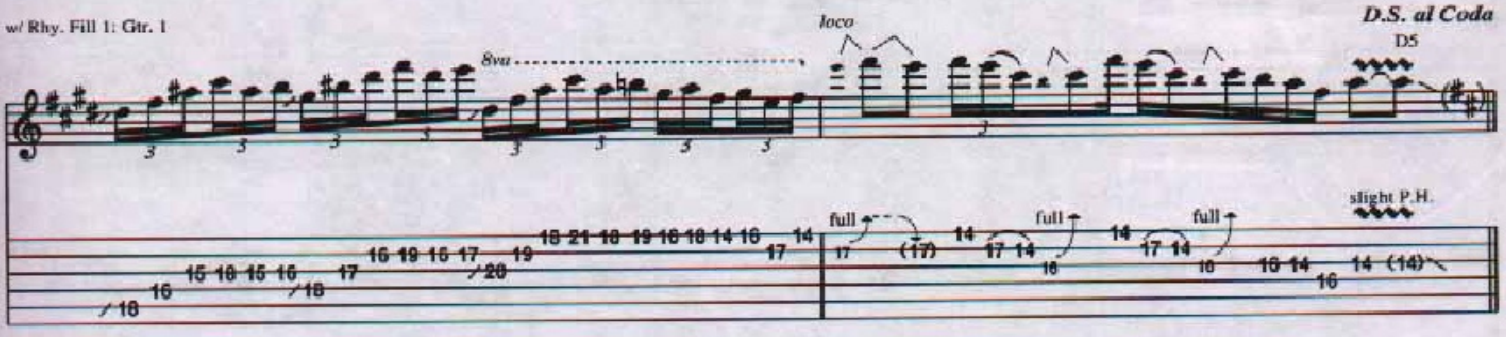
N.C.

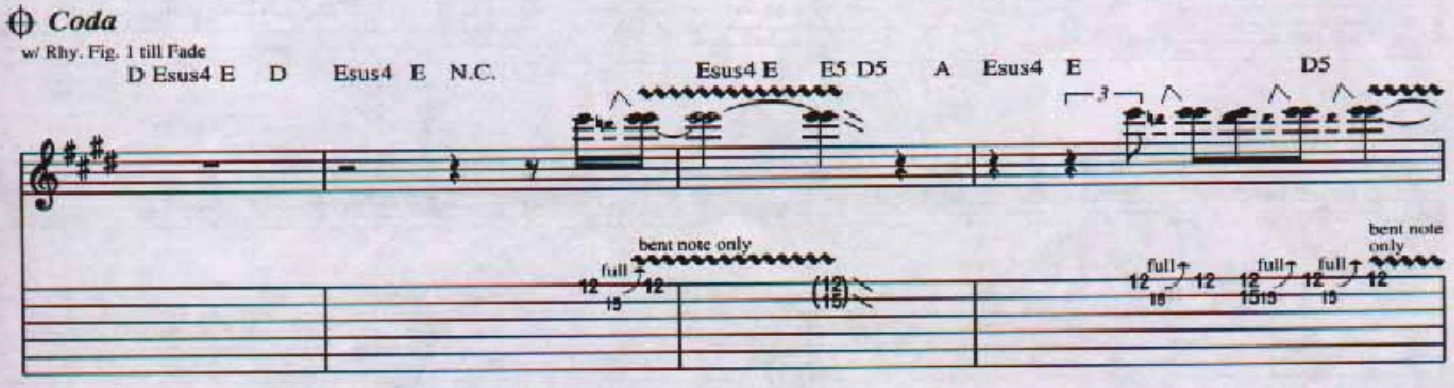
Gtr. 2

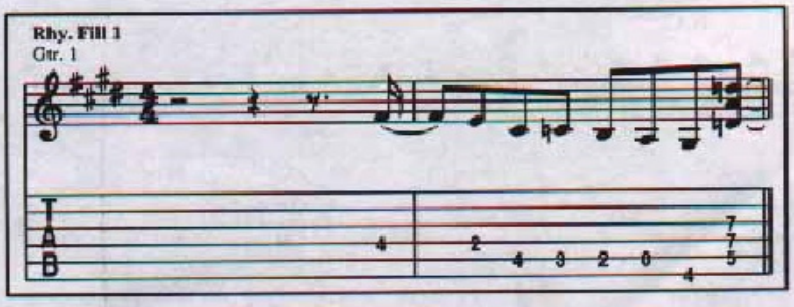


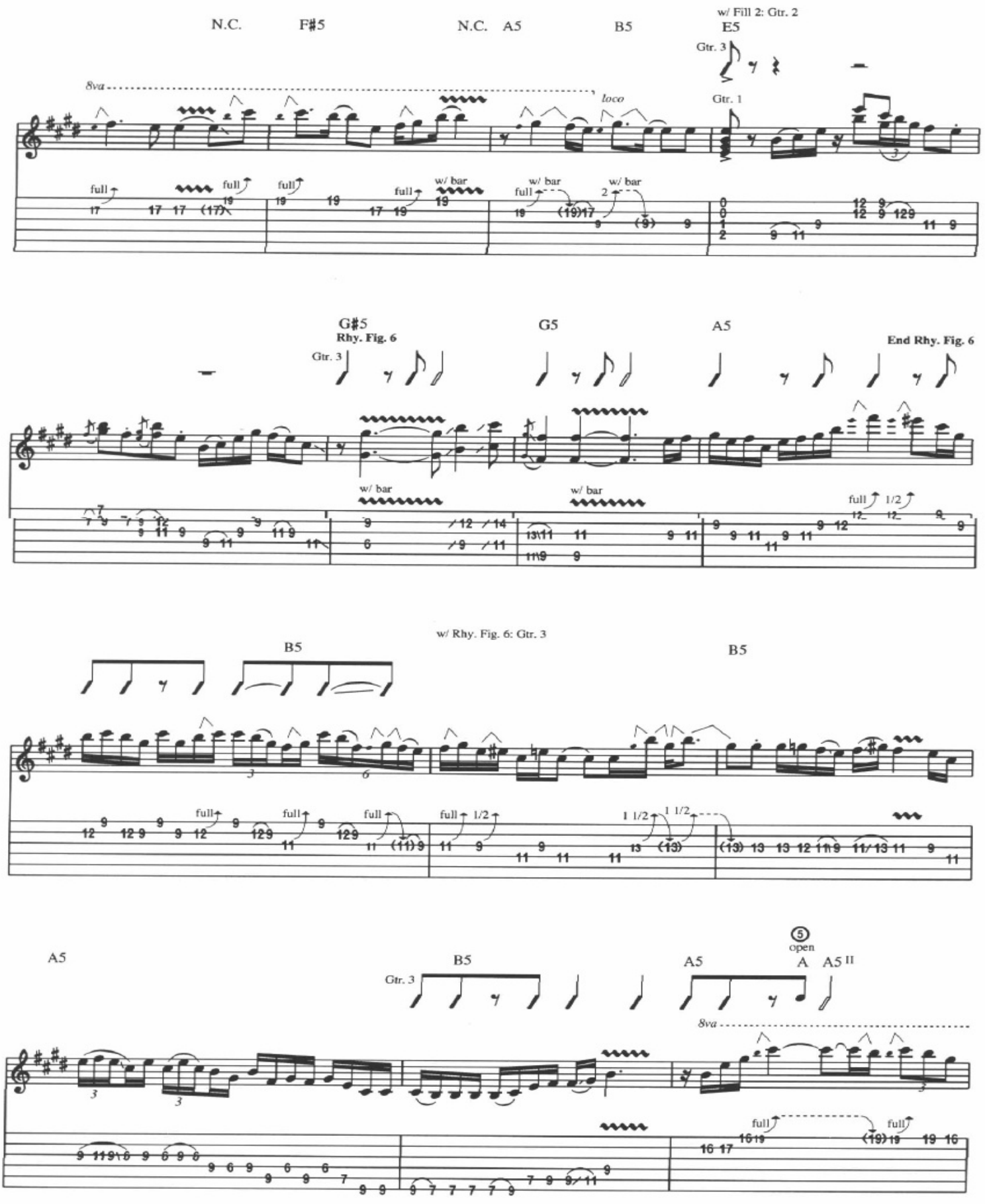

8va
full
full

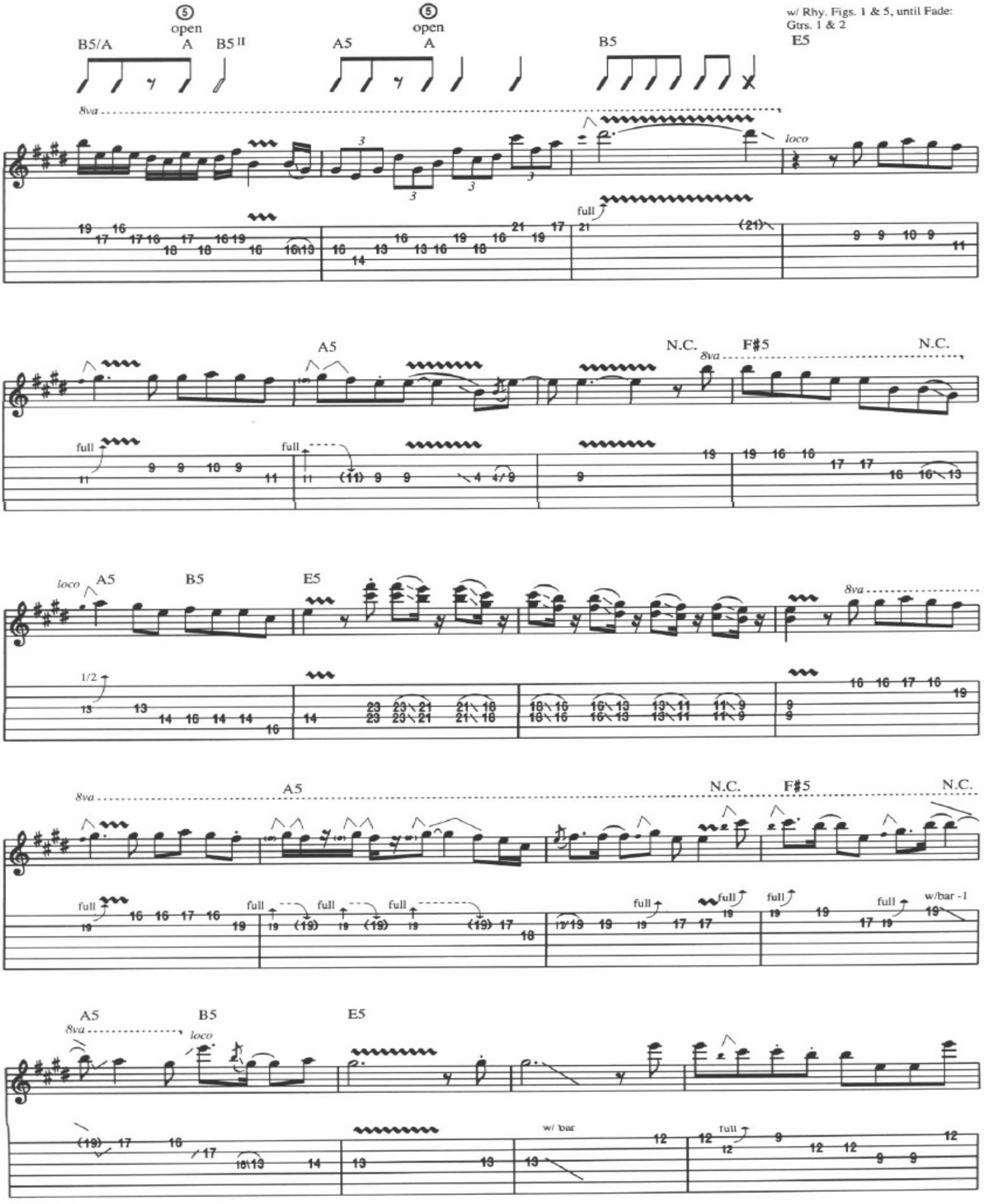

loco
8va
rake
full
full
full
full

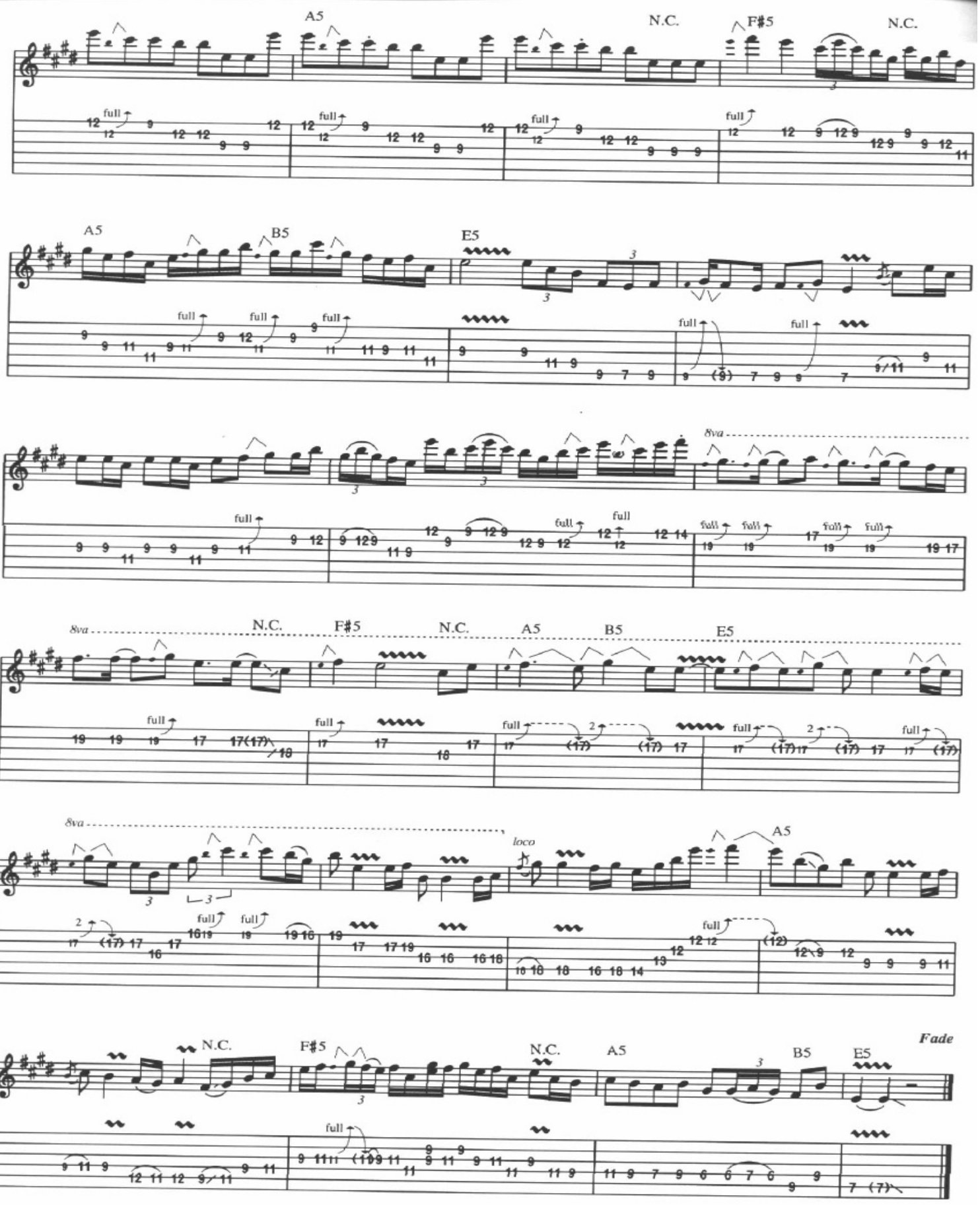

w/ Rhy. Fill 1: Gtr. 1
loco
8va
D.S. al Coda
D5
slight P.H.
full
full
full

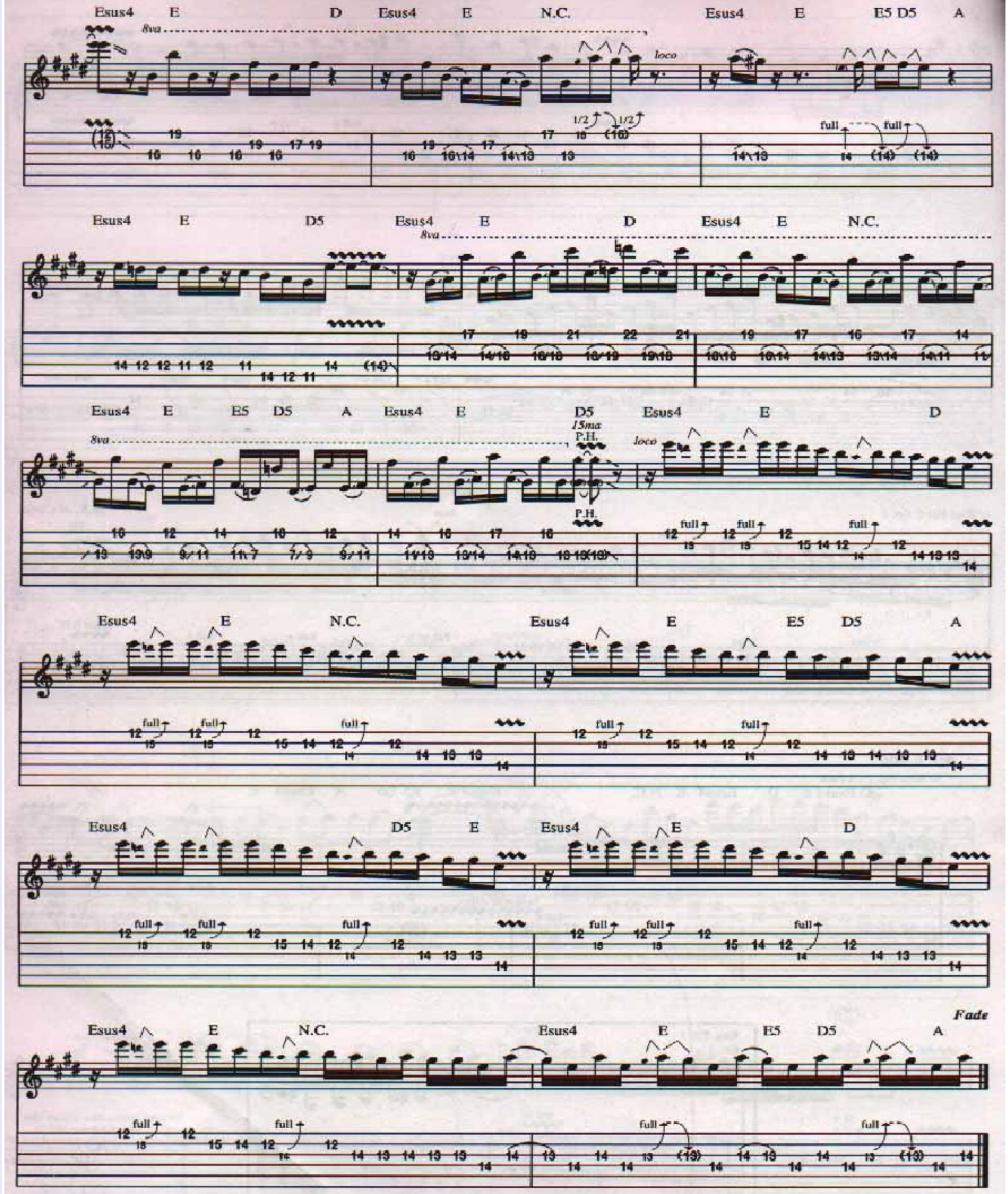

Coda
w/ Rhy. Fig. 1 till Fade
D Esus4 E D Esus4 E N.C.
Esus4 E E5 D5 A Esus4 E D5
bent note only
full
bent note only
full
full
full


Rhy. Fill 1
Gtr. 1
T
A
B


N.C.
F♯5
N.C.
A5
B5
w/ Fill 2: Gtr. 2
E5
Gtr. 3
Gtr. 1
8va
loco
full
w/ bar
G♯5
Rhy. Fig. 6
G5
A5
End Rhy. Fig. 6
1/2
w/ Rhy. Fig. 6: Gtr. 3
B5
1 1/2
A5
B5
A5
5
open
A
A5 II
8va

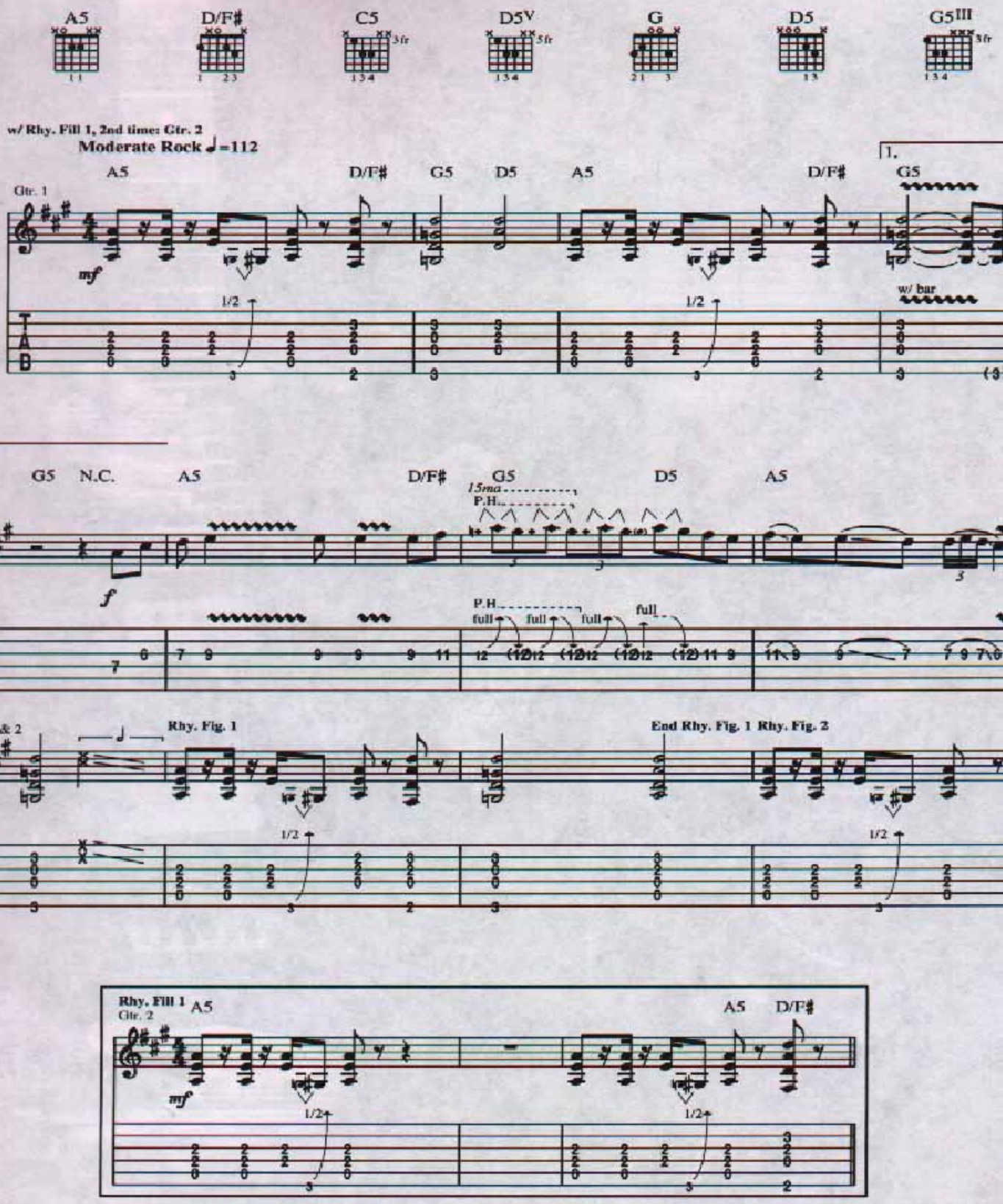

B5/A
⑤ open A
B5 II
A5
⑤ open A
B5
w/ Rhy. Figs. 1 & 5, until Fade: Gtrs. 1 & 2
E5
8va
loco
full
A5
N.C.
F#5
N.C.
loco
A5
B5
E5
1/2
A5
N.C.
F#5
N.C.
w/bar -1
A5
B5
E5
w/ bar


A5
N.C.
F#5
N.C.
A5
B5
E5
8va
N.C.
F#5
N.C.
A5
B5
E5
8va
loco
A5
N.C.
F#5
N.C.
A5
B5
E5
Fade


Esus4 E D Esus4 E N.C. Esus4 E E5 D5 A
8va
loco
1/2 1/2
full full
Esus4 E D5 Esus4 E D Esus4 E N.C.
8va
Esus4 E E5 D5 A Esus4 E D5 Esus4 E D
8va
15ma
P.H.
P.H.
loco
full full full
Esus4 E N.C. Esus4 E E5 D5 A
full full full full
Esus4 D5 E Esus4 E D
full full full full
Esus4 E N.C. Esus4 E E5 D5 A
Fade
full full full full

Ridin' High

By Vinnie Moore



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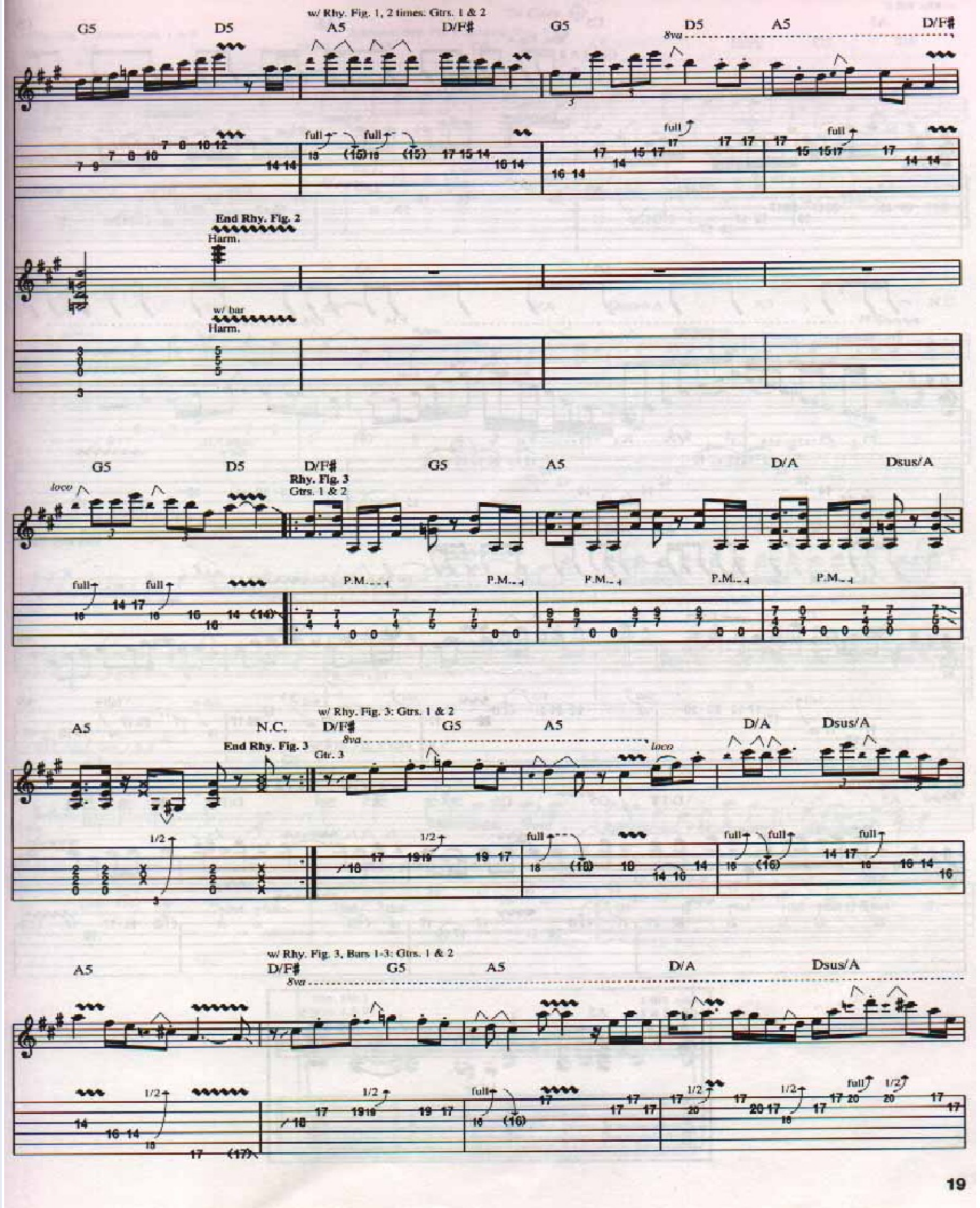
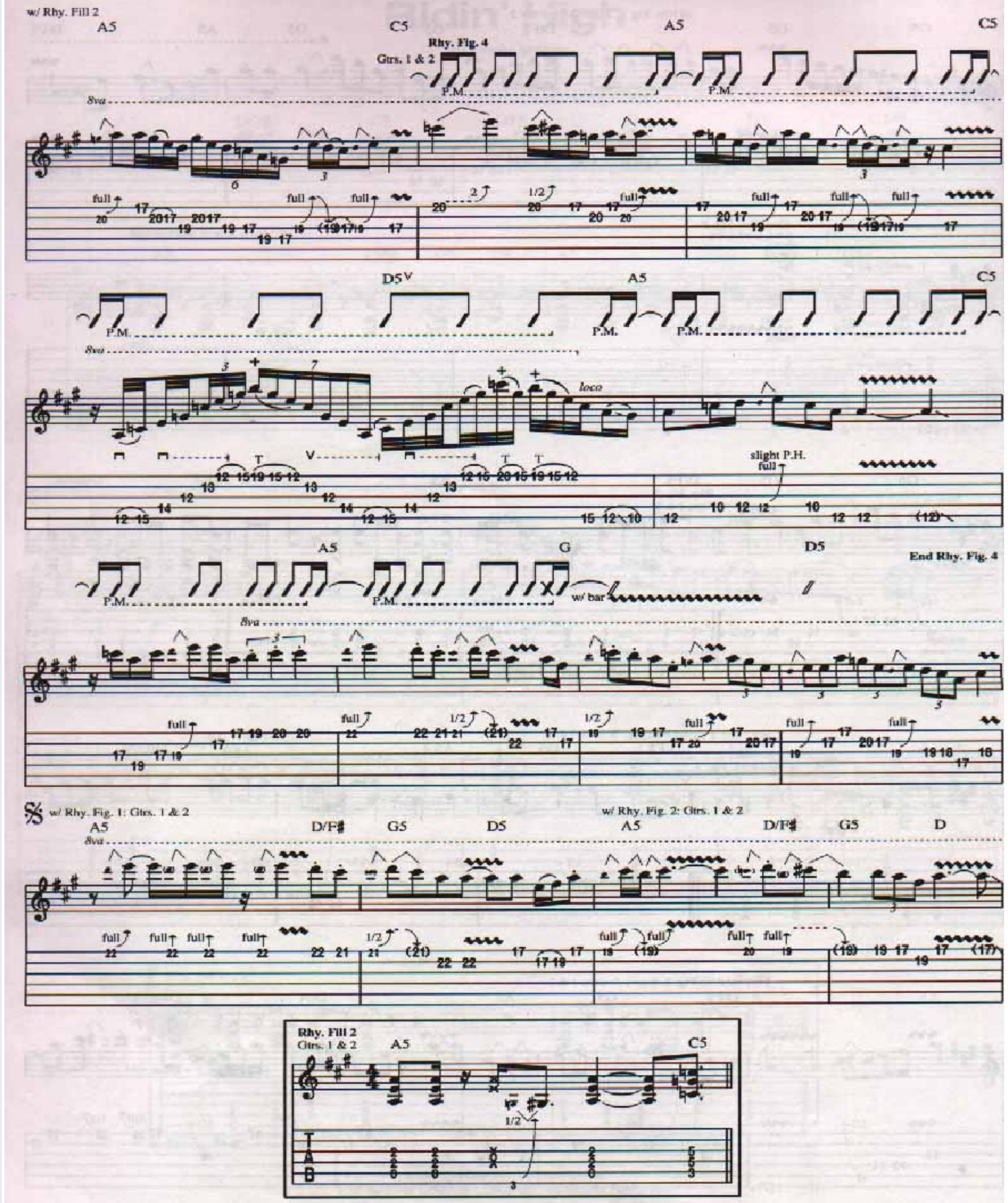

w/ Rhy. Fig. 1, 2 times: Gtrs. 1 & 2
G5
D5
A5
D/F♯
G5
D5
A5
D/F♯
8va
full
End Rhy. Fig. 2
Harm.
w/ bar
Harm.
G5
D5
D/F♯
Rhy. Fig. 3
Gtrs. 1 & 2
G5
A5
D/A
Dsus/A
loco
full
P.M.
A5
N.C.
End Rhy. Fig. 3
w/ Rhy. Fig. 3: Gtrs. 1 & 2
D/F♯
G5
A5
D/A
Dsus/A
8va
Gtr. 3
loco
1/2
full
A5
w/ Rhy. Fig. 3, Bars 1-3: Gtrs. 1 & 2
D/F♯
G5
A5
D/A
Dsus/A
8va
1/2
full


w/ Rhy. Fill 2
A5
C5
A5
C5
Rhy. Fig. 4
Gtrs. 1 & 2
P.M.
8va
full
D5
A5
C5
loco
slight P.H.
A5
G
D5
End Rhy. Fig. 4
w/ bar
w/ Rhy. Fig. 1: Gtrs. 1 & 2
A5
D/F♯
G5
D5
w/ Rhy. Fig. 2: Gtrs. 1 & 2
A5
D/F♯
G5
D
Rhy. Fill 2
Gtrs. 1 & 2
A5
C5
1/2

To Coda

w/ Rhy. Fig. 1, 2 times: Gtrs. 1 & 2

Substitute Rhy. Fill 3, 2nd time: Gtrs. 1 & 2

A5 D/F♯ G5 D5 A5 D/F♯ G5 D5

8va

w/ Rhy. Fig. 3: Gtrs. 1 & 2

D/F♯ G5 A5 D/A Dsus4/A A5 N.C.

loco

w/ Rhy. Fig. 3, Bars 1-3: Gtrs. 1 & 2

D/F♯ G5 A5 D/A Dsus4/A

w/ Rhy. Fill 2: Gtrs. 1 & 2

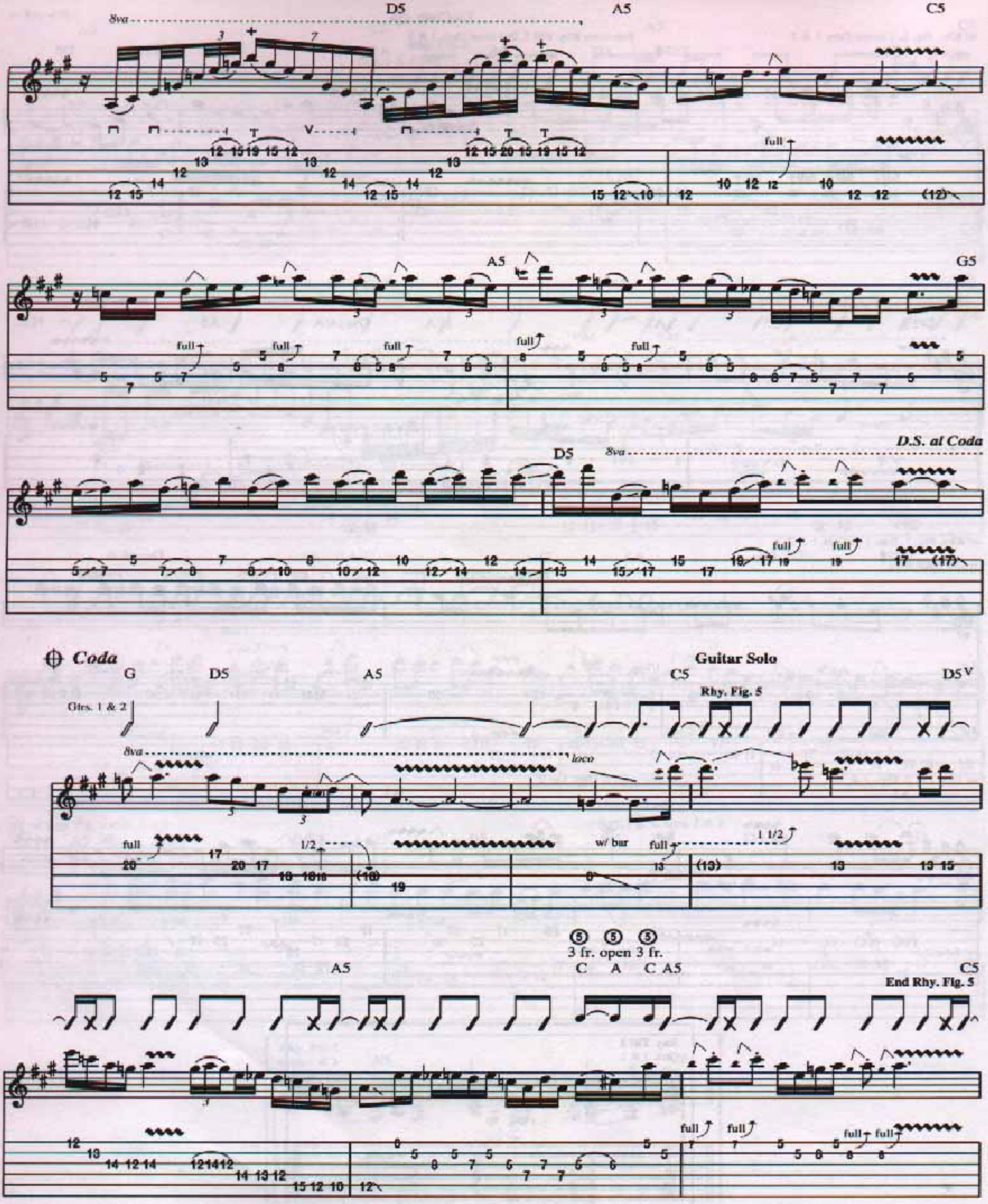
A5 C5

w/ Rhy. Fig. 4: Gtrs. 1 & 2

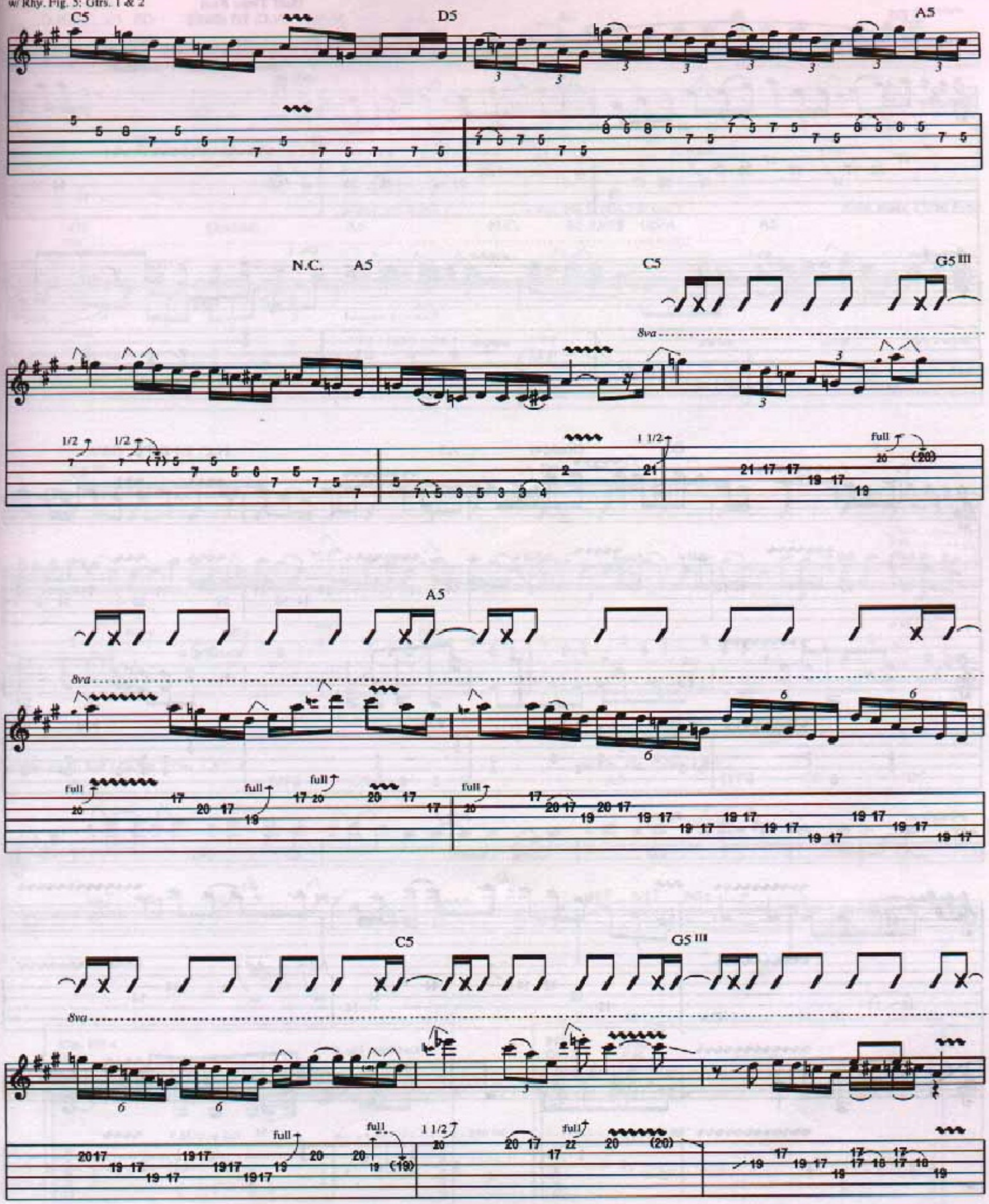
A5 C5

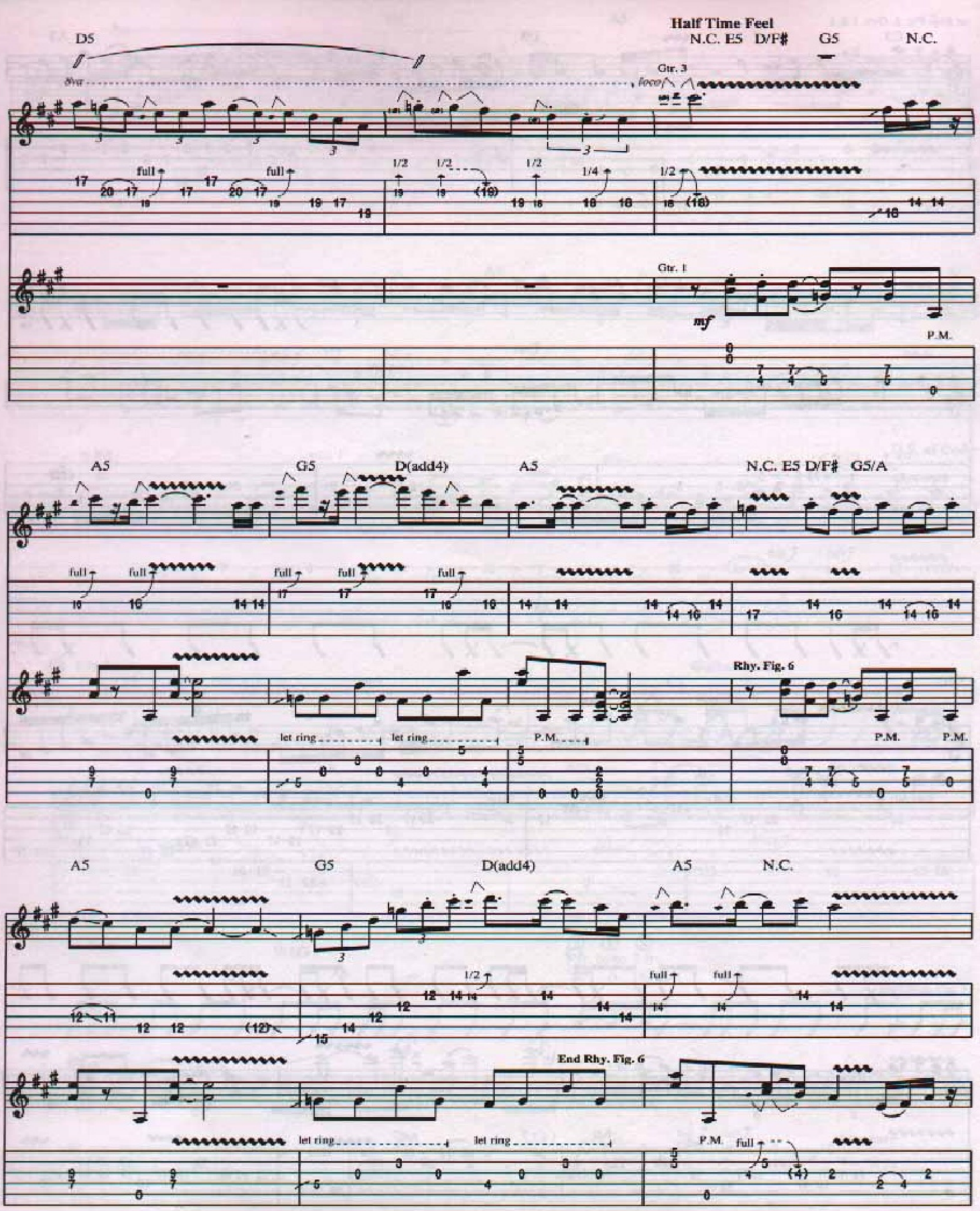
8va

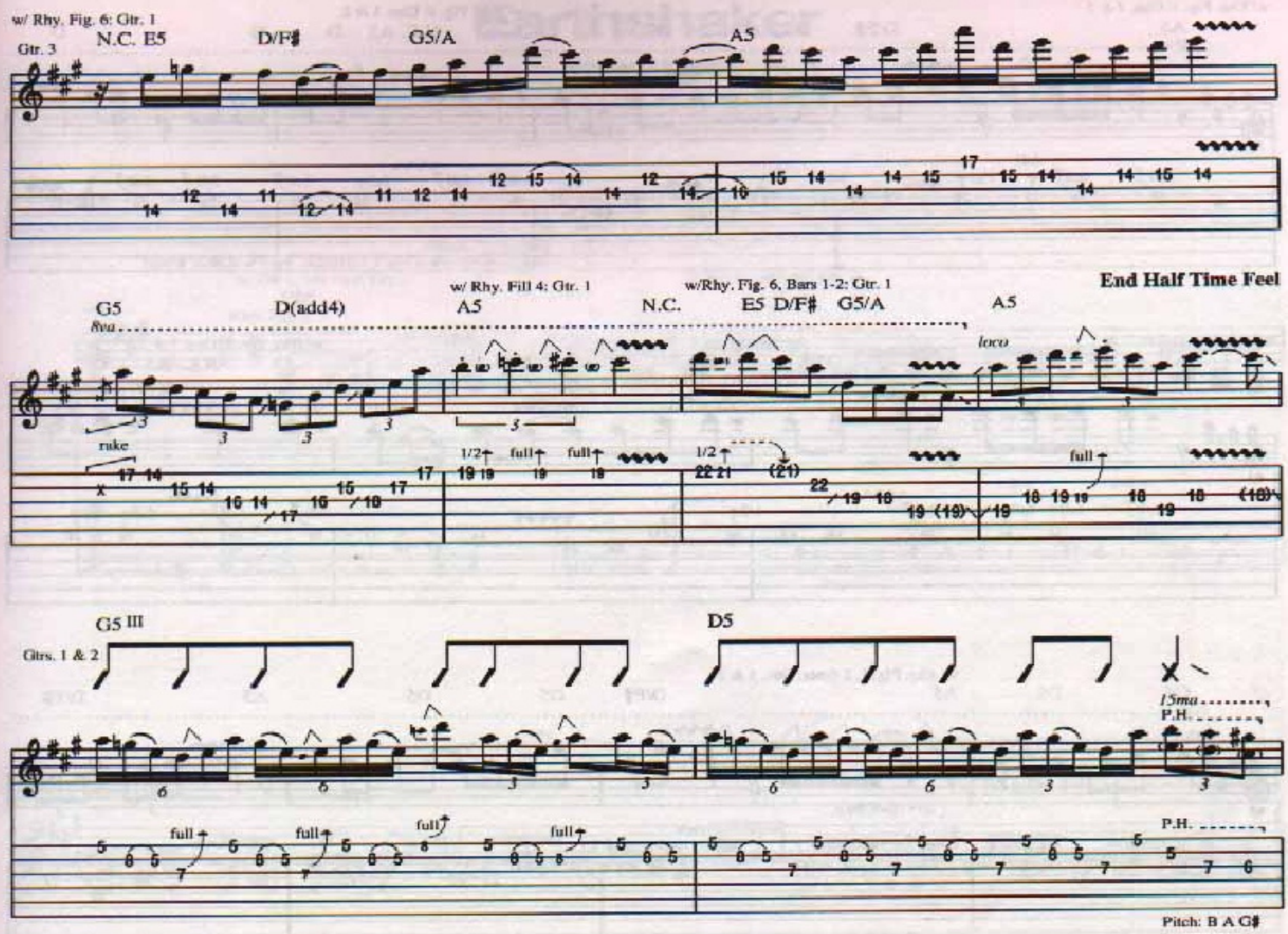
Rhy. Fill 3
Gtrs. 1 & 2

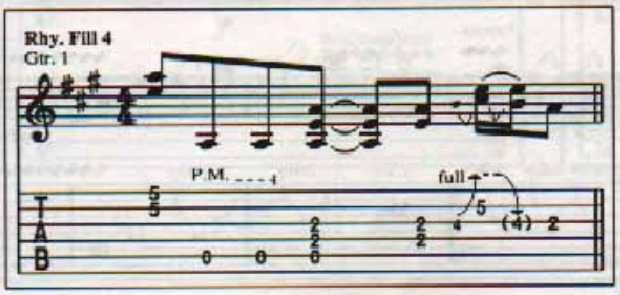

D5
A5
C5
8va
full
A5
G5
D5
8va
D.S. al Coda
Coda
G
D5
A5
C5
Guitar Solo
D5
Gtrs. 1 & 2
Rhy. Fig. 5
8va
loco
full
1/2
w/ bar
full
1 1/2
3 fr. open 3 fr.
C A C A5
A5
C5
End Rhy. Fig. 5
full
full
full
full

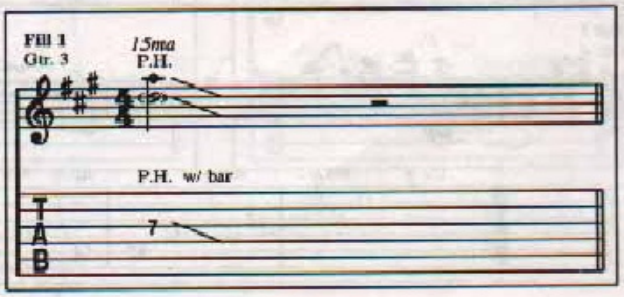
w/ Rhy. Fig. 5: Gtrs. 1 & 2



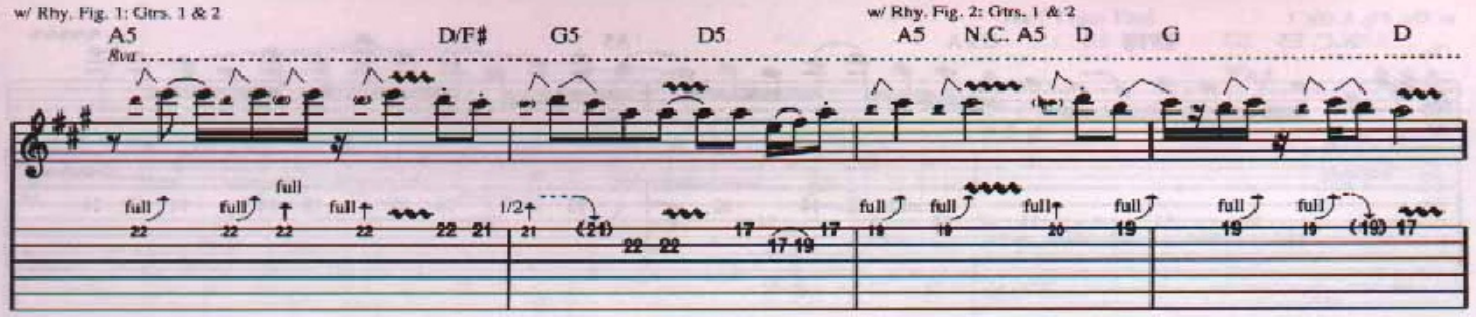

Half Time Feel
D5
N.C. E5 D/F# G5 N.C.
8va
Gtr. 3
loco
full
1/2
1/4
Gtr. 1
mf
P.M.
A5
G5
D(add4)
A5
N.C. E5 D/F# G5/A
Rhy. Fig. 6
let ring
P.M.
A5
G5
D(add4)
A5
N.C.
End Rhy. Fig. 6
Full


w/ Rhy. Fig. 6: Gtr. 1
Gtr. 3
N.C. E5
D/F♯
G5/A
A5
w/ Rhy. Fill 4: Gtr. 1
w/Rhy. Fig. 6, Bars 1-2: Gtr. 1
End Half Time Feel
G5
D(add4)
A5
N.C.
E5 D/F♯ G5/A
A5
8va
loco
rake
1/2 full full
1/2 (21)
full
G5 III
Gtrs. 1 & 2
D5
15ma
P.H.
full
P.H.
Pitch: B A G♯
w/ Rhy. Fig. 1; Riff 1; & Fill 1: Gtrs. 1 & 2, 3
w/ Rhy. Fig. 2: Gtrs. 1 & 2
A5
D/F♯
G5
D
A5
D/F♯
G5
D5
8va
full
1/2
(21)
(19)
(17)


Rhy. Fill 4
Gtr. 1
P.M.
full
(4)

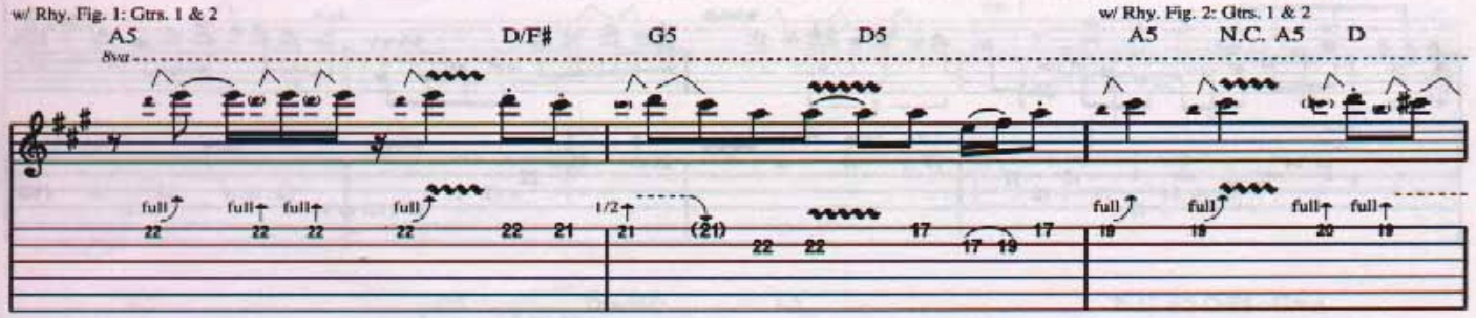

Fill 1
Gtr. 3
15ma
P.H.
P.H. w/ bar

w/ Rhy. Fig. 1: Gtrs. 1 & 2



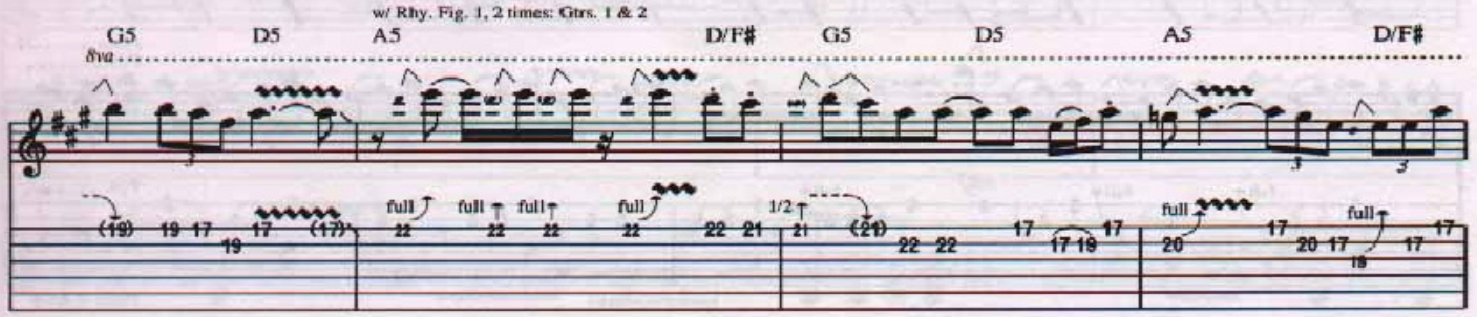
w/ Rhy. Fig. 2: Gtrs. 1 & 2

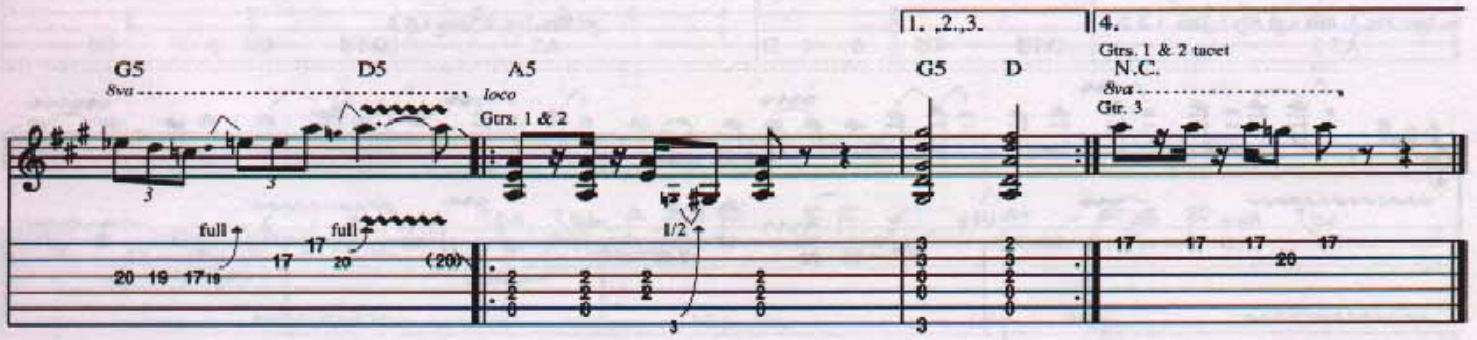
w/ Rhy. Fig. 1: Gtrs. 1 & 2

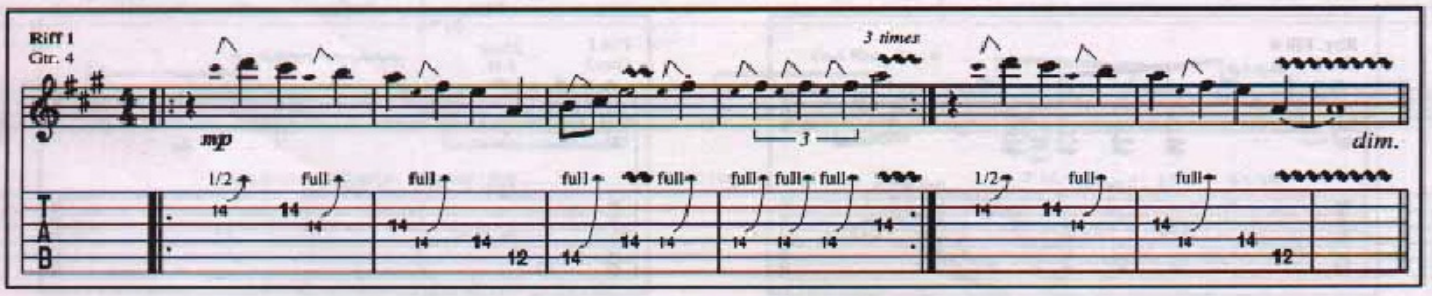


w/ Rhy. Fig. 2: Gtrs. 1 & 2

w/ Rhy. Fig. 1, 2 times: Gtrs. 1 & 2

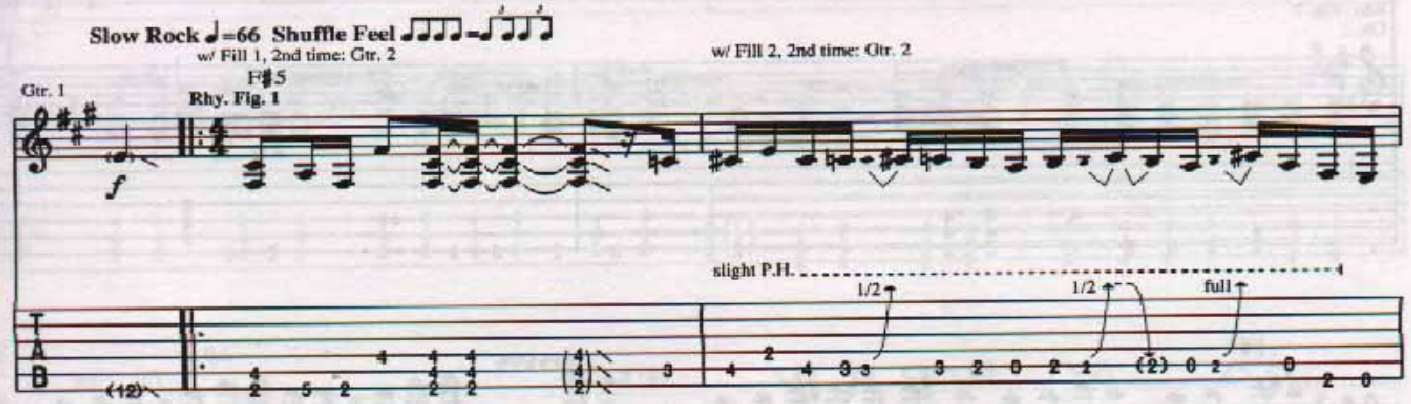


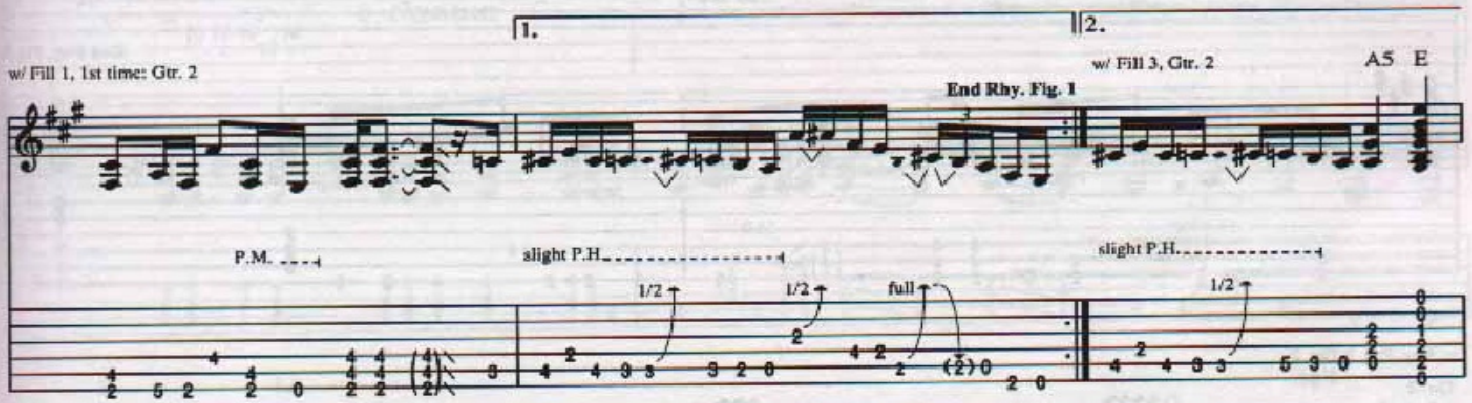


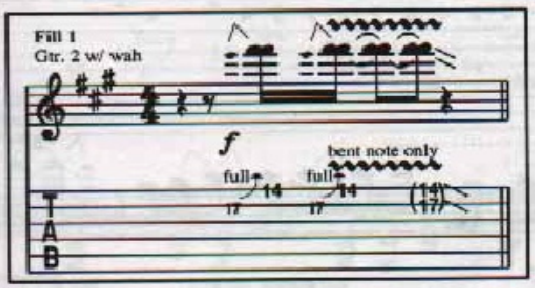


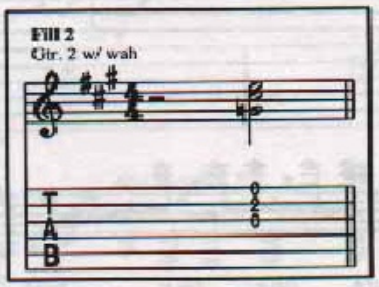
Earthshaker

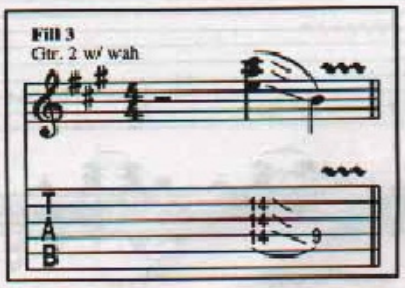
By Vinnie Moore











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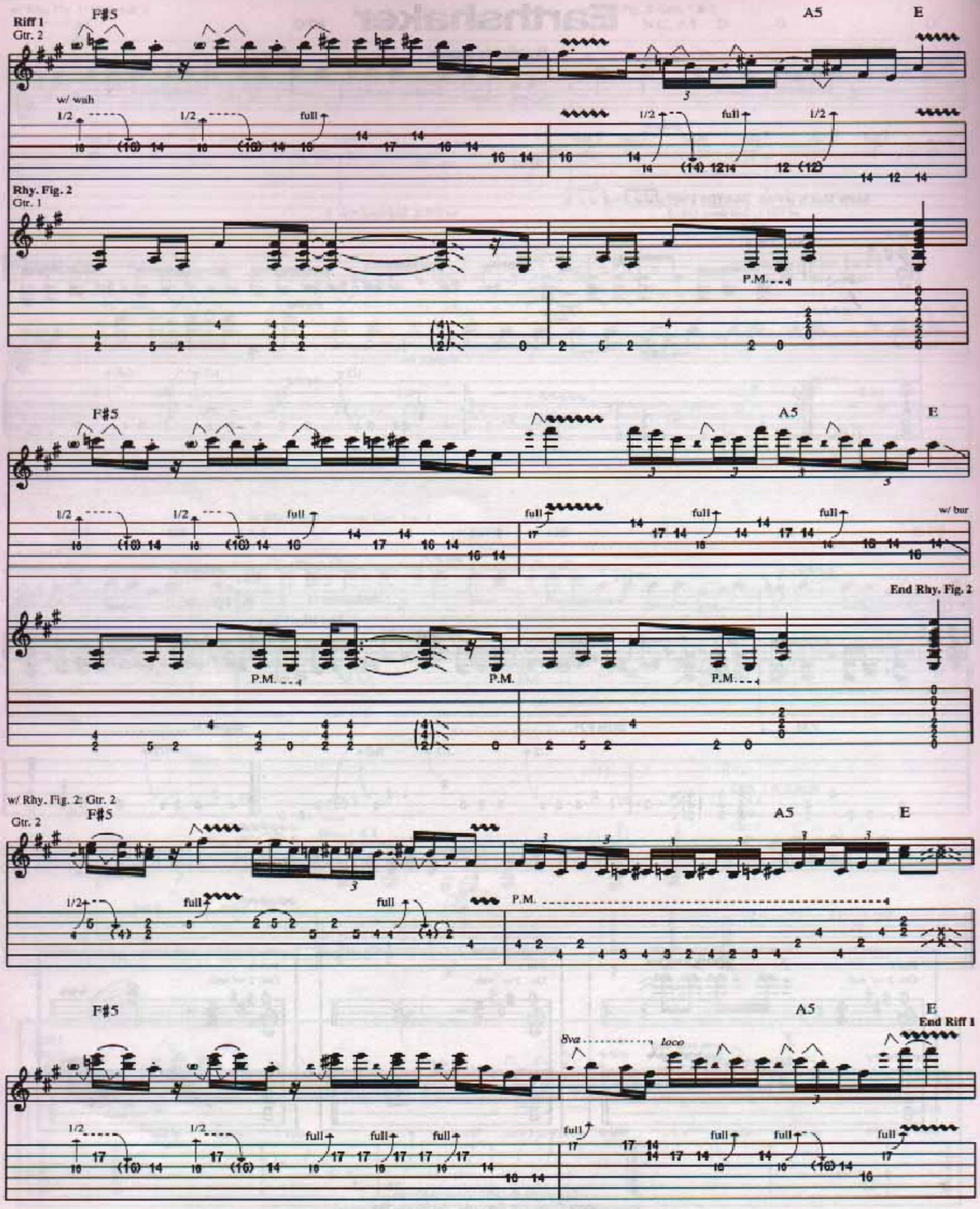
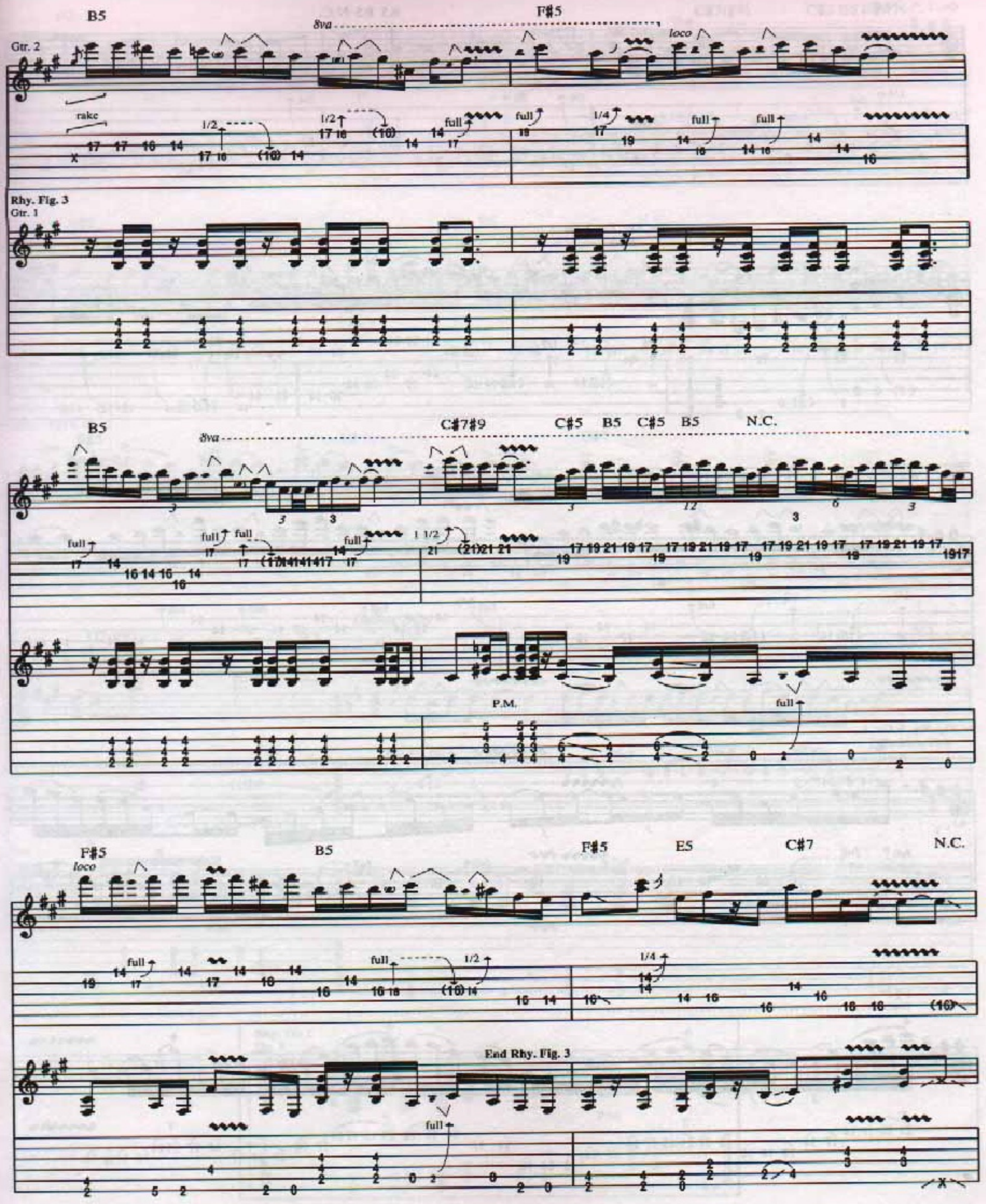
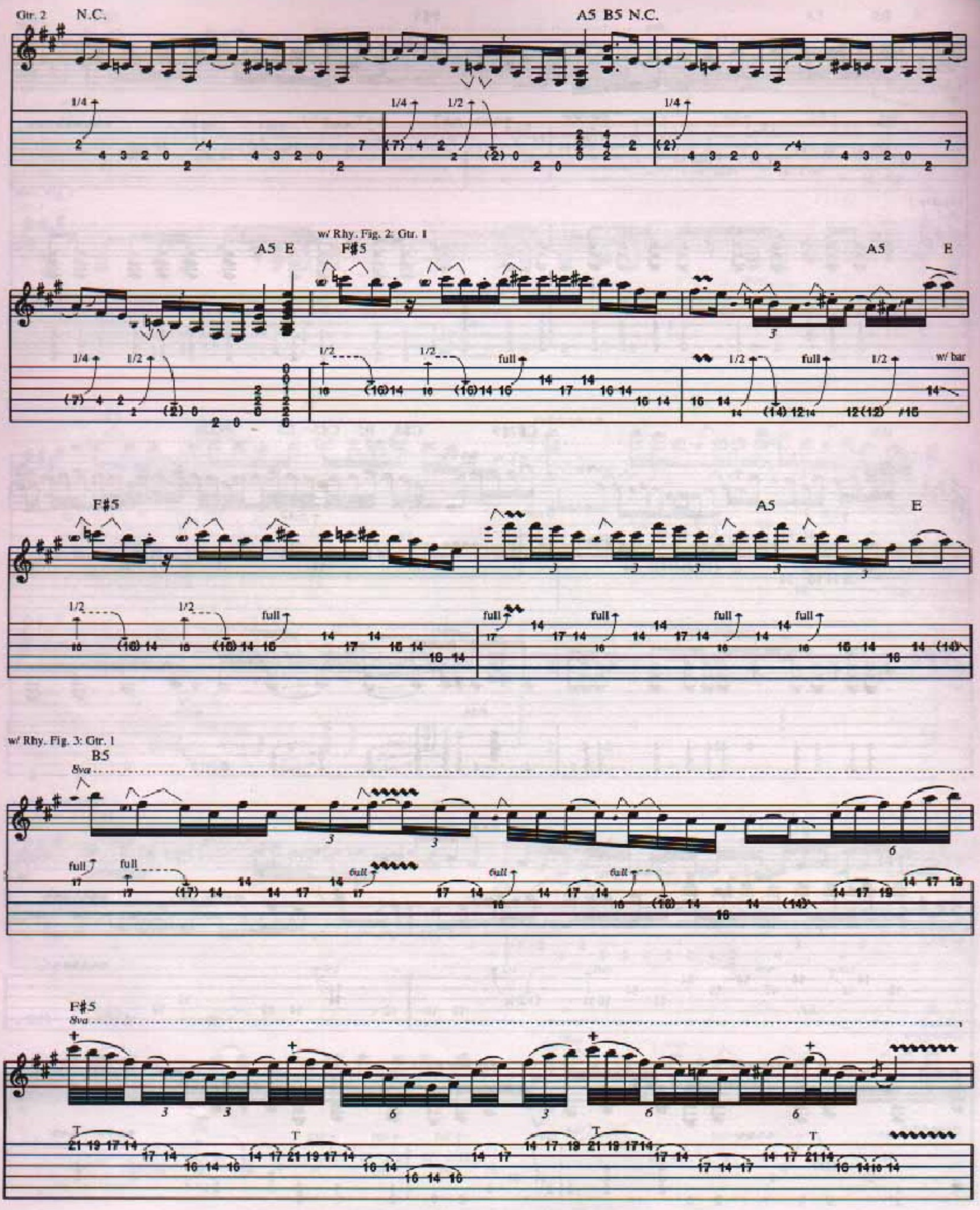
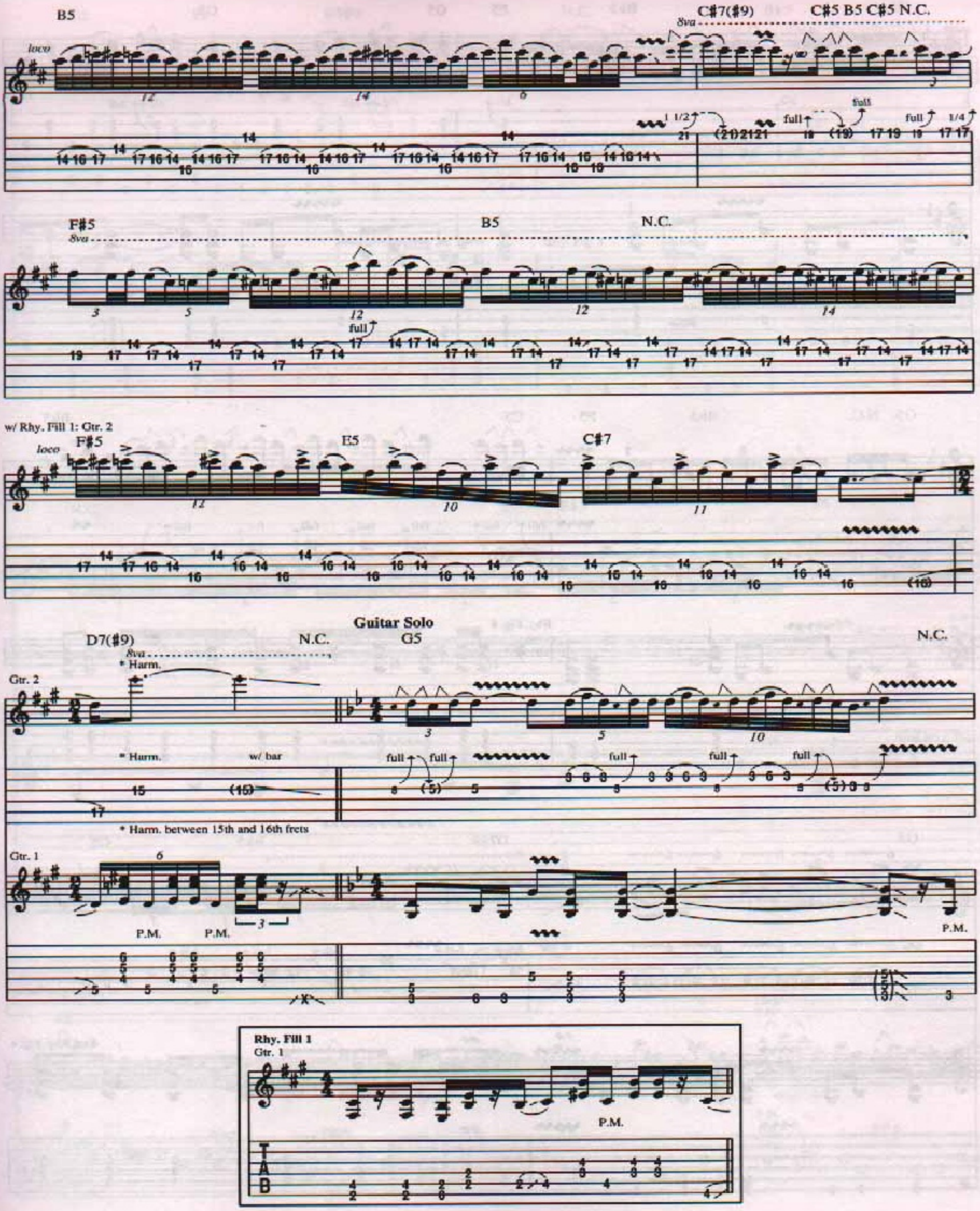
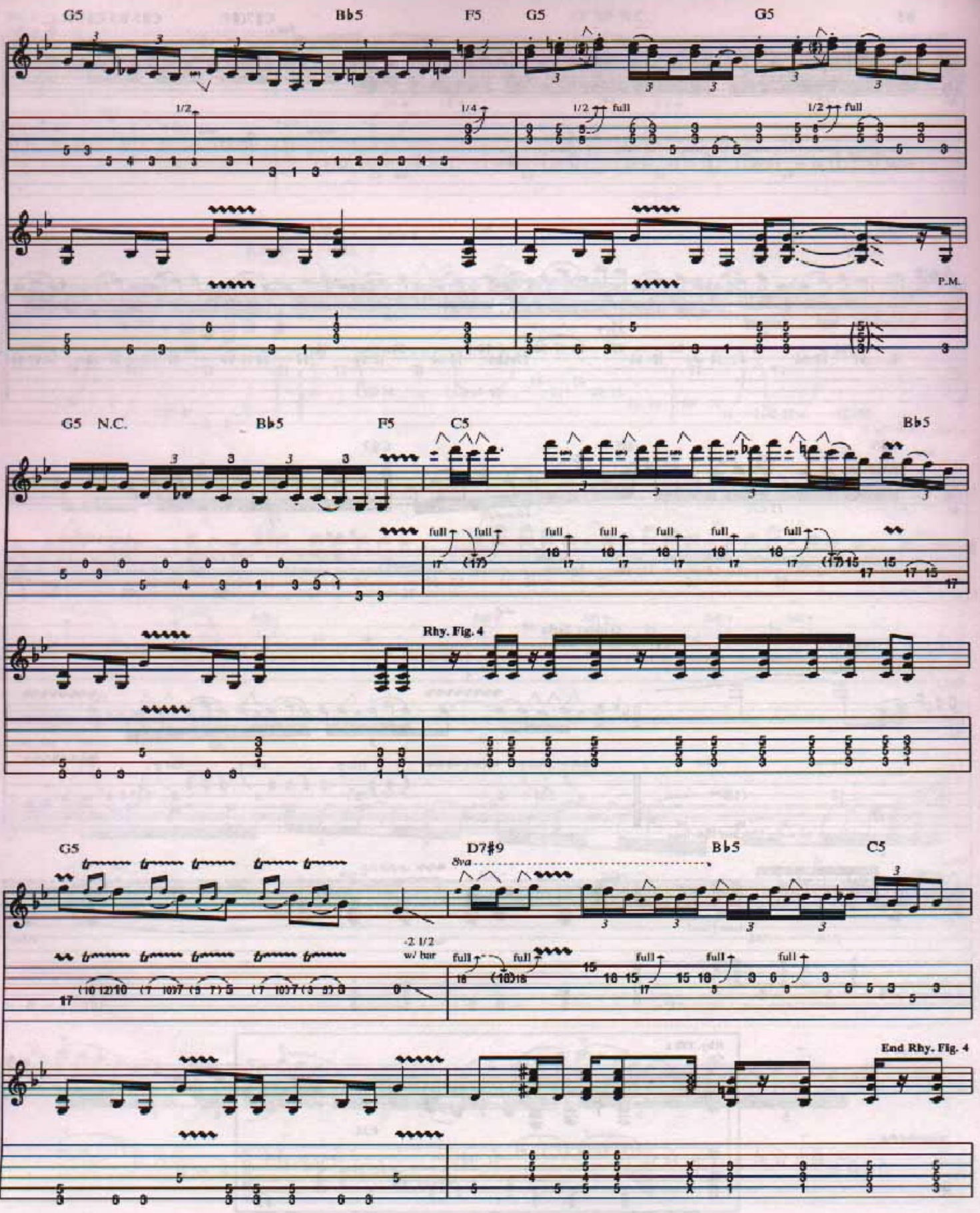
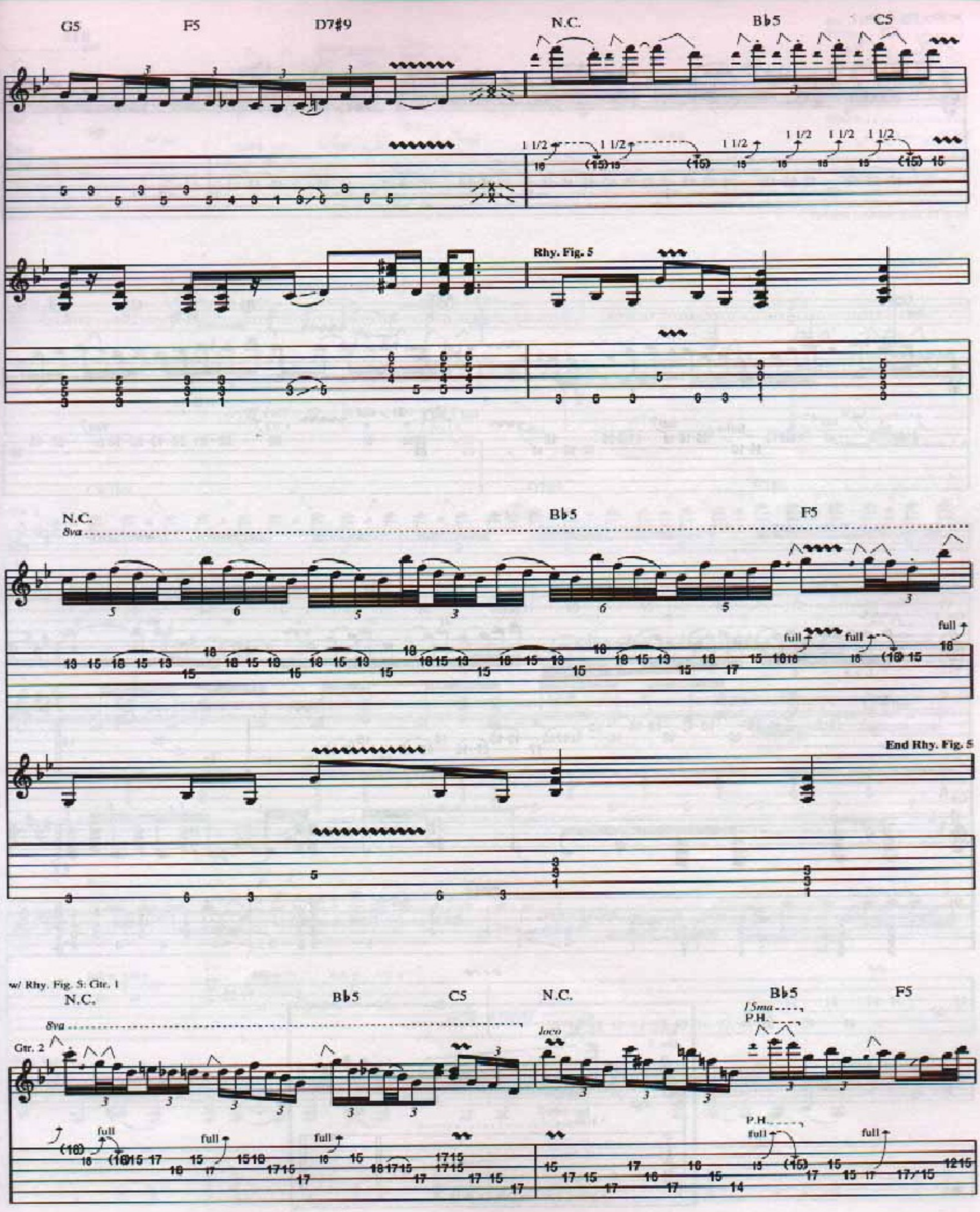

Riff 1
Gtr. 2
F#5
A5
E
w/ wah
1/2
full
Rhy. Fig. 2
Gtr. 1
P.M.
w/ bar
End Rhy. Fig. 2
w/ Rhy. Fig. 2: Gtr. 2
8va
loco
End Riff 1


B5
F♯5
8va
loco
Gtr. 2
rake
1/2
full
1/4
Rhy. Fig. 3
Gtr. 1
B5
C♯7♯9
C♯5
B5
C♯5
B5
N.C.
8va
full
1 1/2
P.M.
F♯5
loco
B5
F♯5
E5
C♯7
N.C.
End Rhy. Fig. 3

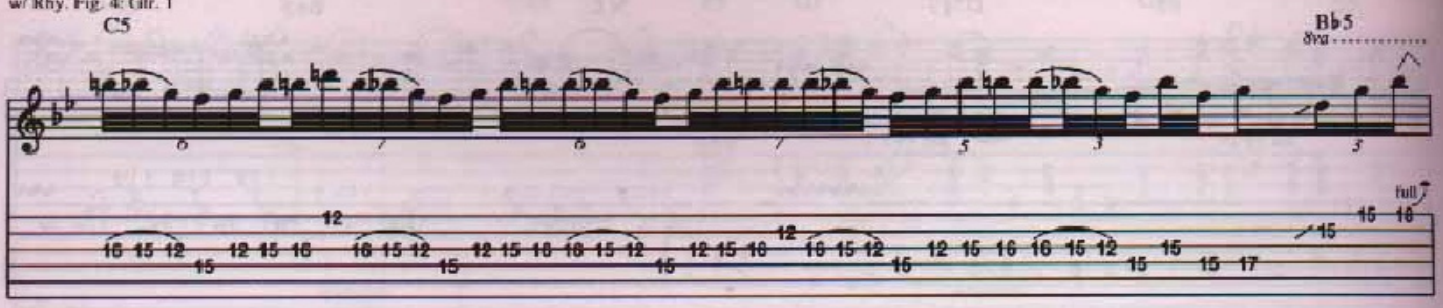

Gtr. 2
N.C.
A5 B5 N.C.
w/ Rhy. Fig. 2: Gtr. 1
A5 E
F#5
A5
E
w/ bar
F#5
A5
E
w/ Rhy. Fig. 3: Gtr. 1
B5
8va
F#5
8va

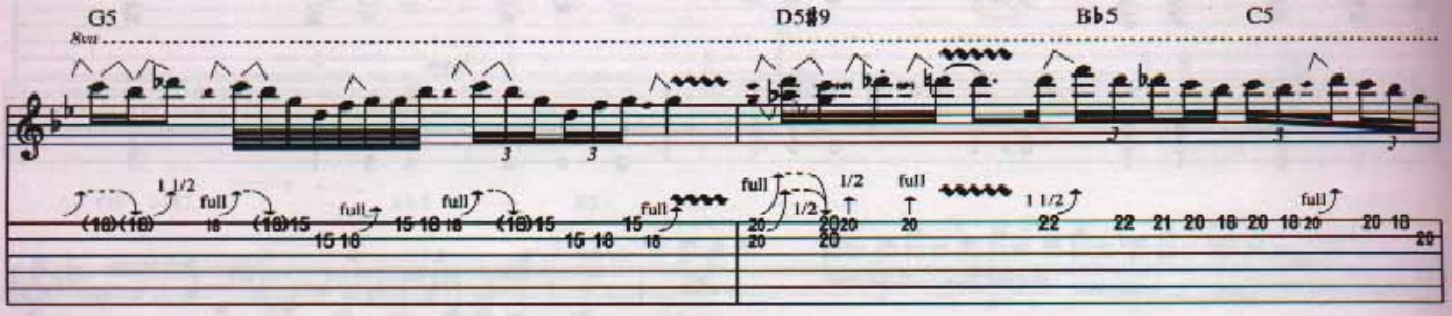

B5
C#7(#9)
C#5 B5 C#5 N.C.
8va
loco
full
1/4
F#5
B5
N.C.
w/ Rhy. Fill 1: Gtr. 2
E5
C#7
Guitar Solo
D7(#9)
G5
* Harm.
Gtr. 2
w/ bar
* Harm. between 15th and 16th frets
Gtr. 1
P.M.
Rhy. Fill 1
T
A
B

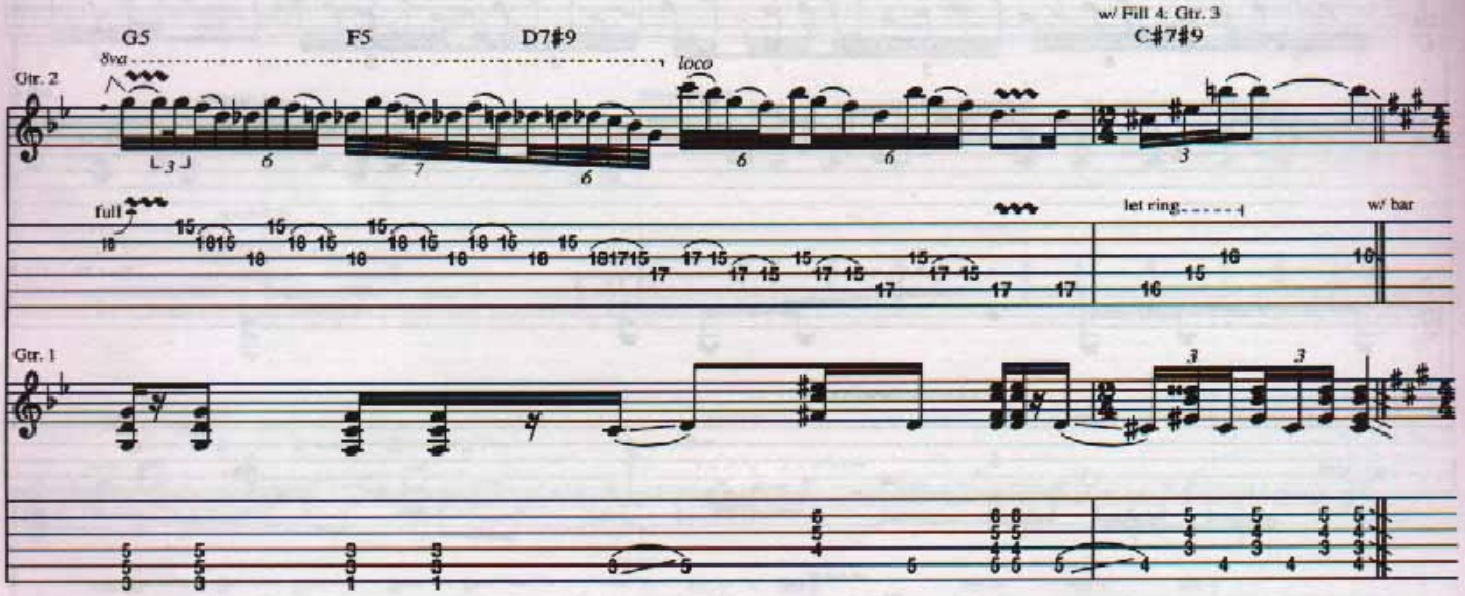

G5
B♭5
F5
G5
G5
1/2
1/4
1/2
full
1/2
full
P.M.
G5
N.C.
B♭5
F5
C5
B♭5
full
full
full
full
full
full
full
Rhy. Fig. 4
G5
D7♯9
B♭5
C5
8va
2 1/2
w/ bar
full
full
full
full
full
End Rhy. Fig. 4

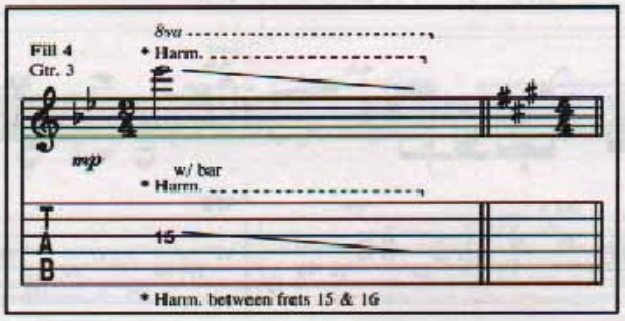

G5
F5
D7♯9
N.C.
B♭5
C5
1 1/2
Rhy. Fig. 5
N.C.
8va
B♭5
F5
full
End Rhy. Fig. 5
w/ Rhy. Fig. 5: Gtr. 1
N.C.
B♭5
C5
N.C.
B♭5
F5
8va
Gtr. 2
loco
15ma
P.H.

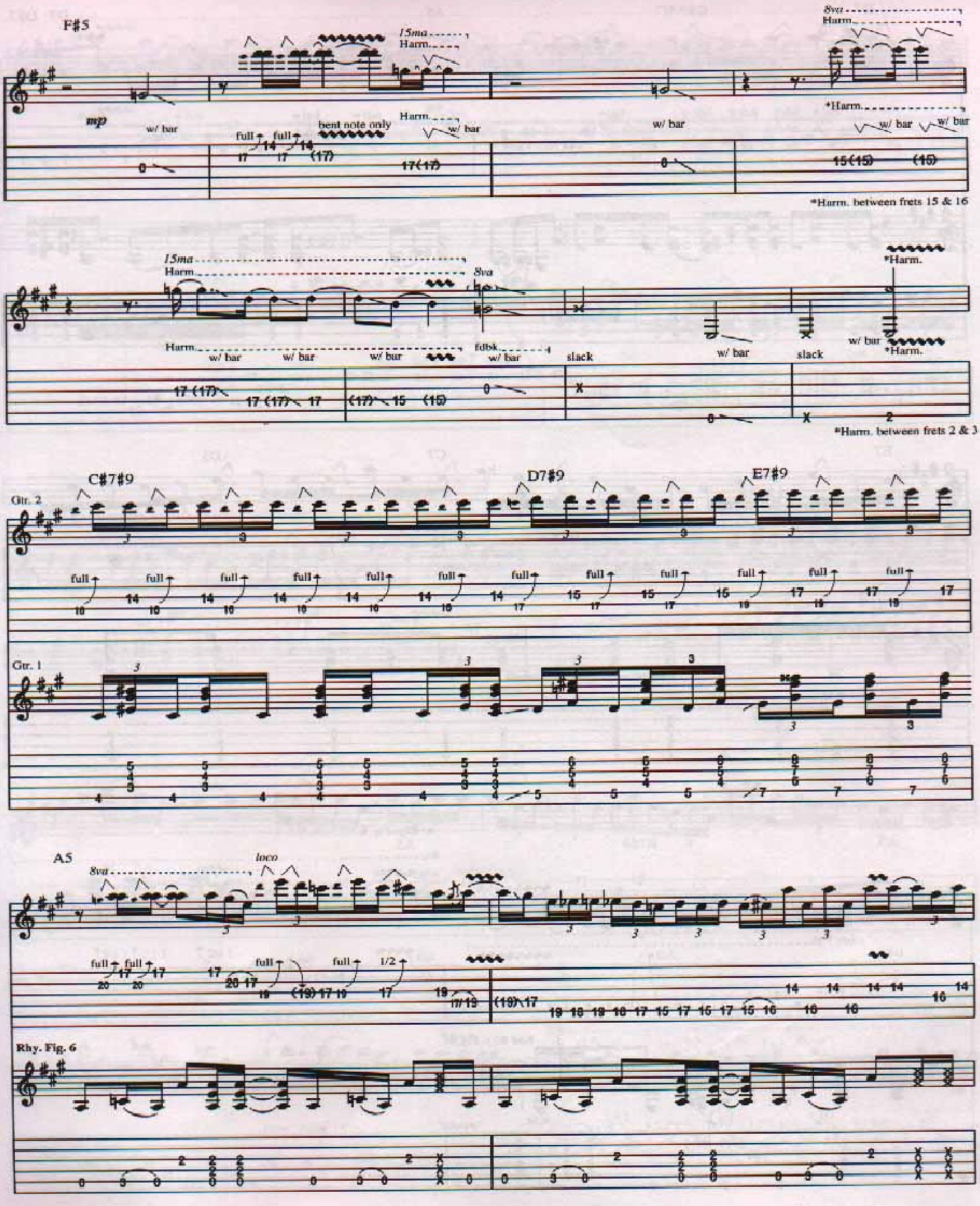
w/ Rhy. Fig. 4: Gtr. 1

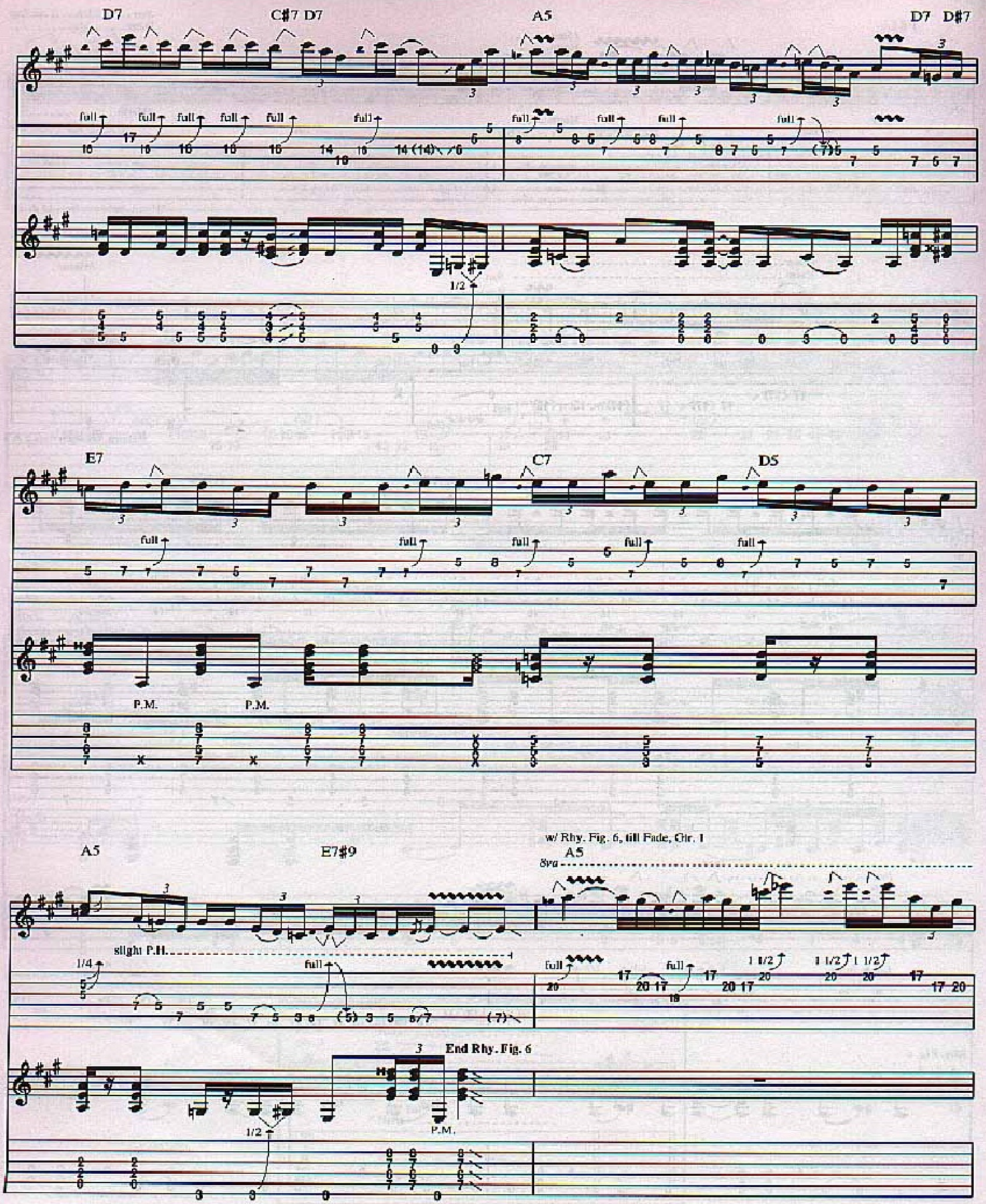


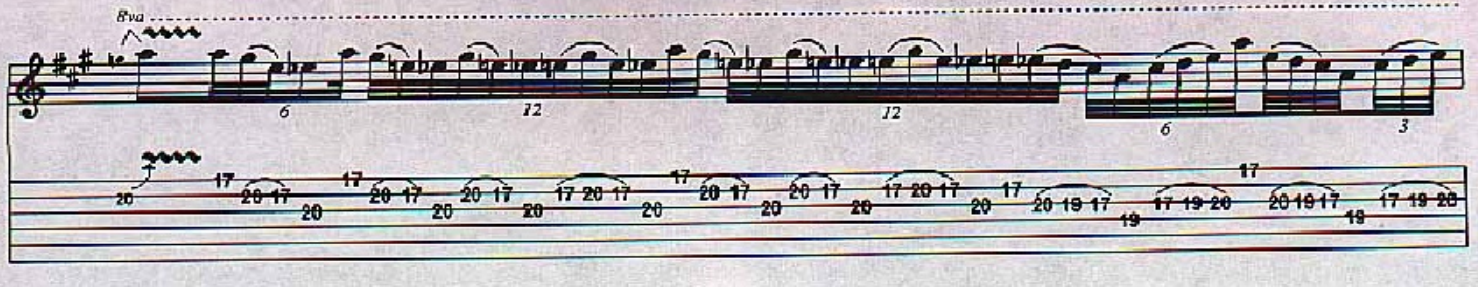


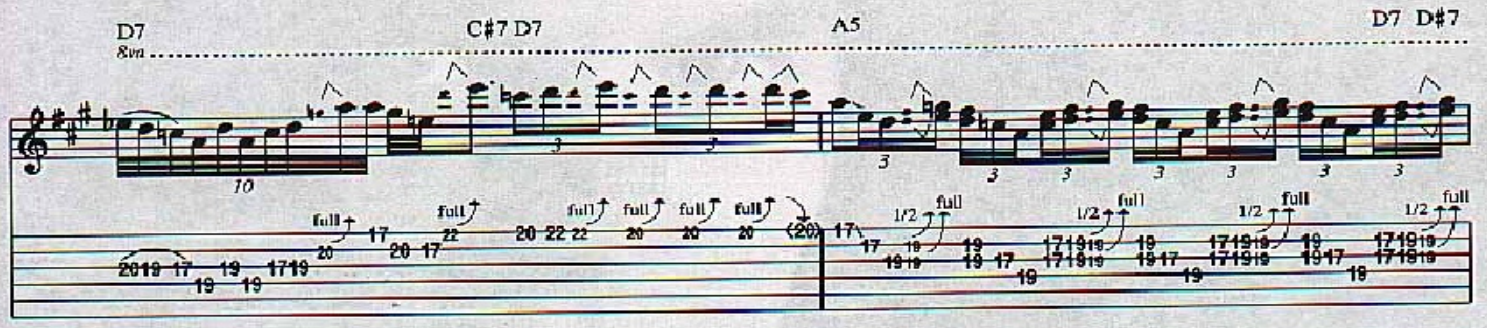


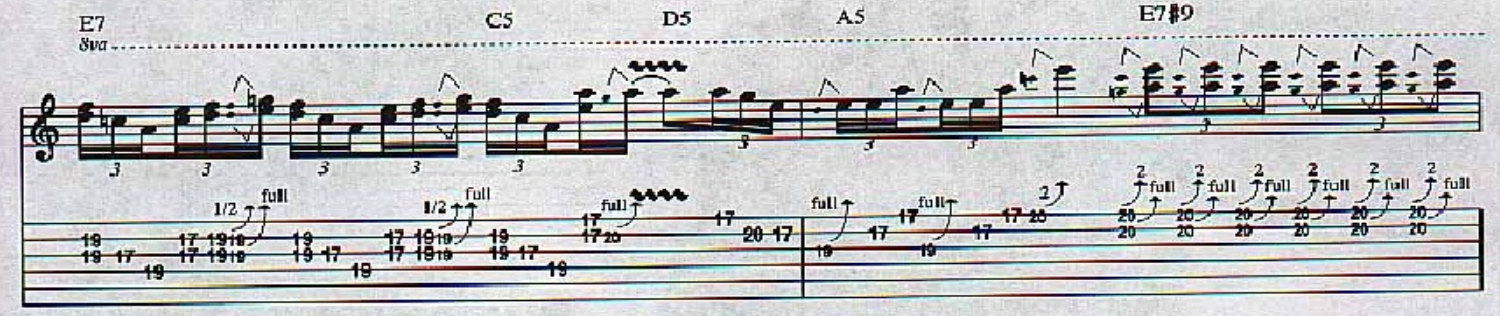


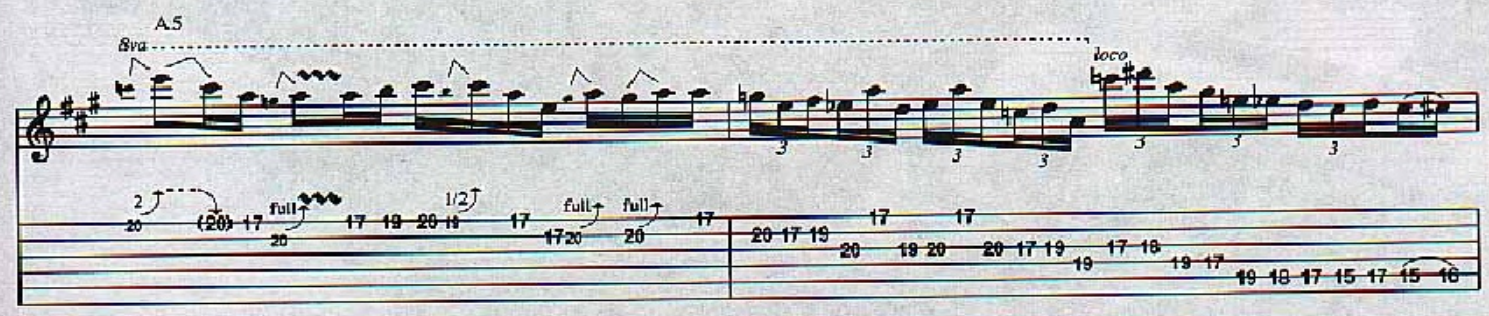

F#5
15ma
Harm.
8va
Harm.
mp
w/ bar
full
bent note only
Harm.
w/ bar
w/ bar
*Harm.
w/ bar
w/ bar
*Harm. between frets 15 & 16
15ma
Harm.
8va
*Harm.
Harm.
w/ bar
w/ bar
w/ bar
fdbk.
w/ bar
slack
w/ bar
slack
w/ bar
*Harm.
*Harm. between frets 2 & 3
C#7#9
D7#9
E7#9
Gtr. 2
full
Gtr. 1
A5
8va
loco
full
1/2
Rhy. Fig. 6

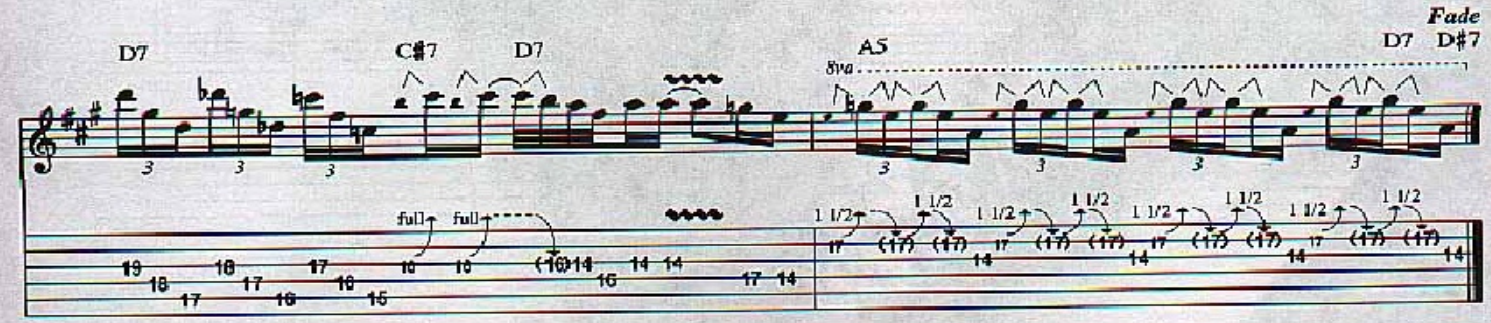

D7
C#7 D7
A5
D7 D#7
full
1/2
E7
C7
D5
P.M.
A5
E7#9
w/ Rhy. Fig. 6, till Fade, Chr. 1
A5
8va
slight P.H.
1/4
1 1/2
End Rhy. Fig. 6


8va


D7
8va
C#7 D7
A5
D7 D#7

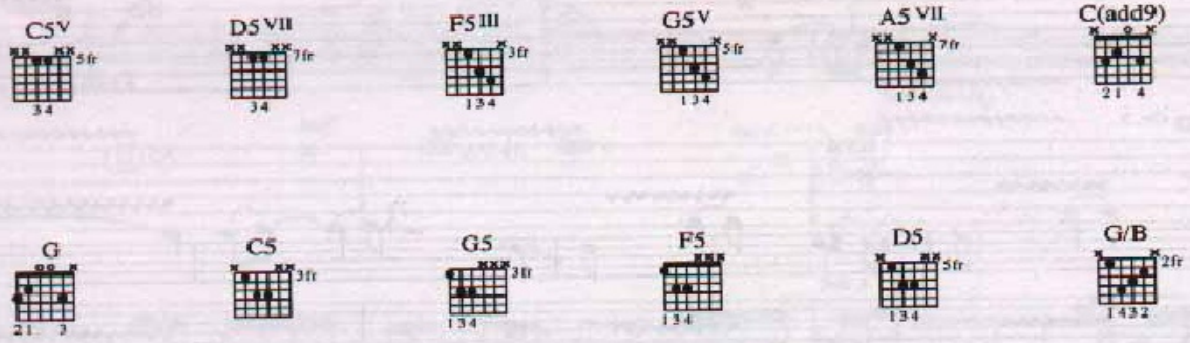

E7
8va
C5
D5
A5
E7#9

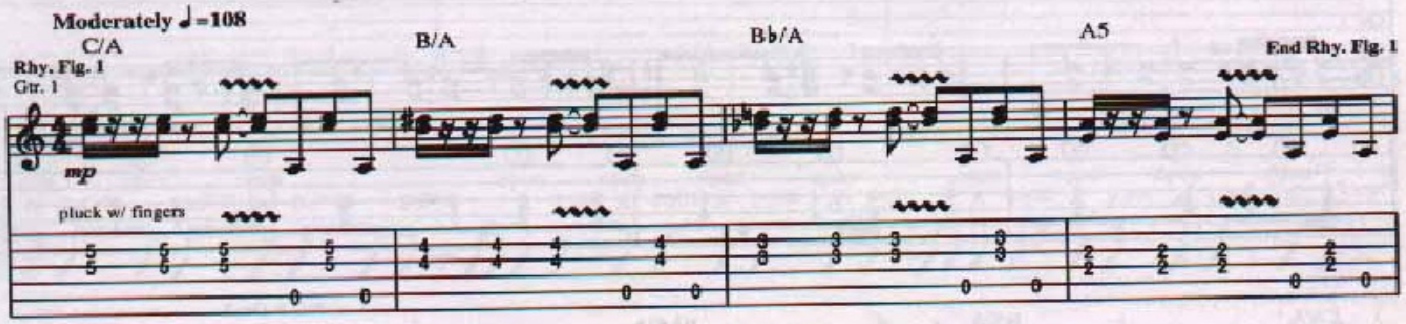

A5
8va
loco

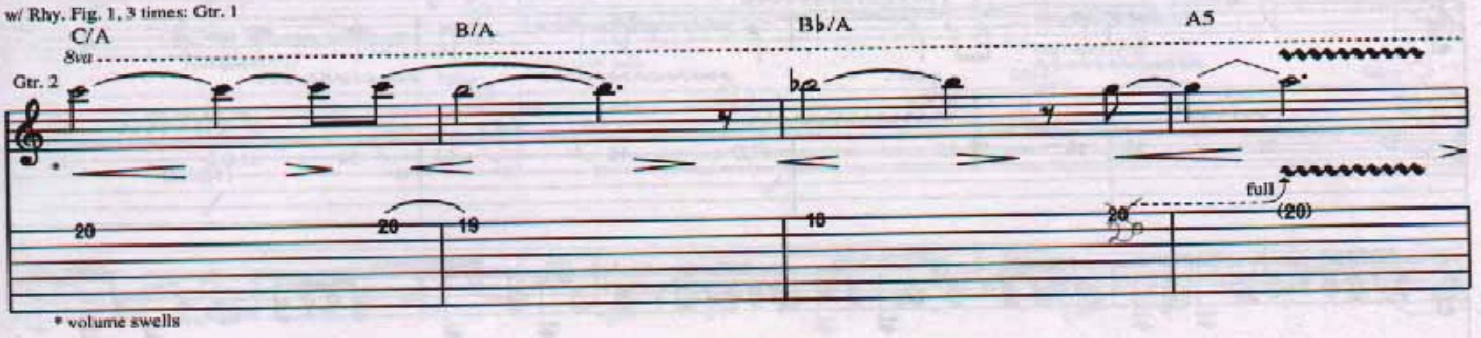

Fade
D7
C#7
D7
A5
8va
D7 D#7

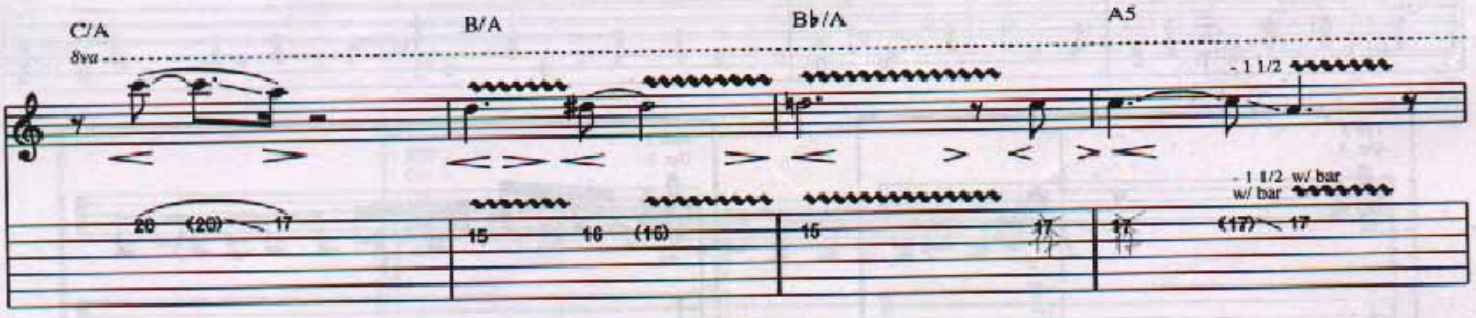
Deep Sea

By Vinnie Moore









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w/ Fill 1: Gtr. 3

C/A B/A B♭/A

8va

full full

w/ Riff 1, 8 times: Gtr. 3

C5/A B5/A B♭5/A A5

8va

Gtr. 2

mf

w/ bar -1/2 w/ bar w/ bar w/ bar 1/2 w/ bar

Gtr. 1

mf

C5/A B5/A B♭5/A

w/ Riff 2: Gtr. 3

A5 C5

8va

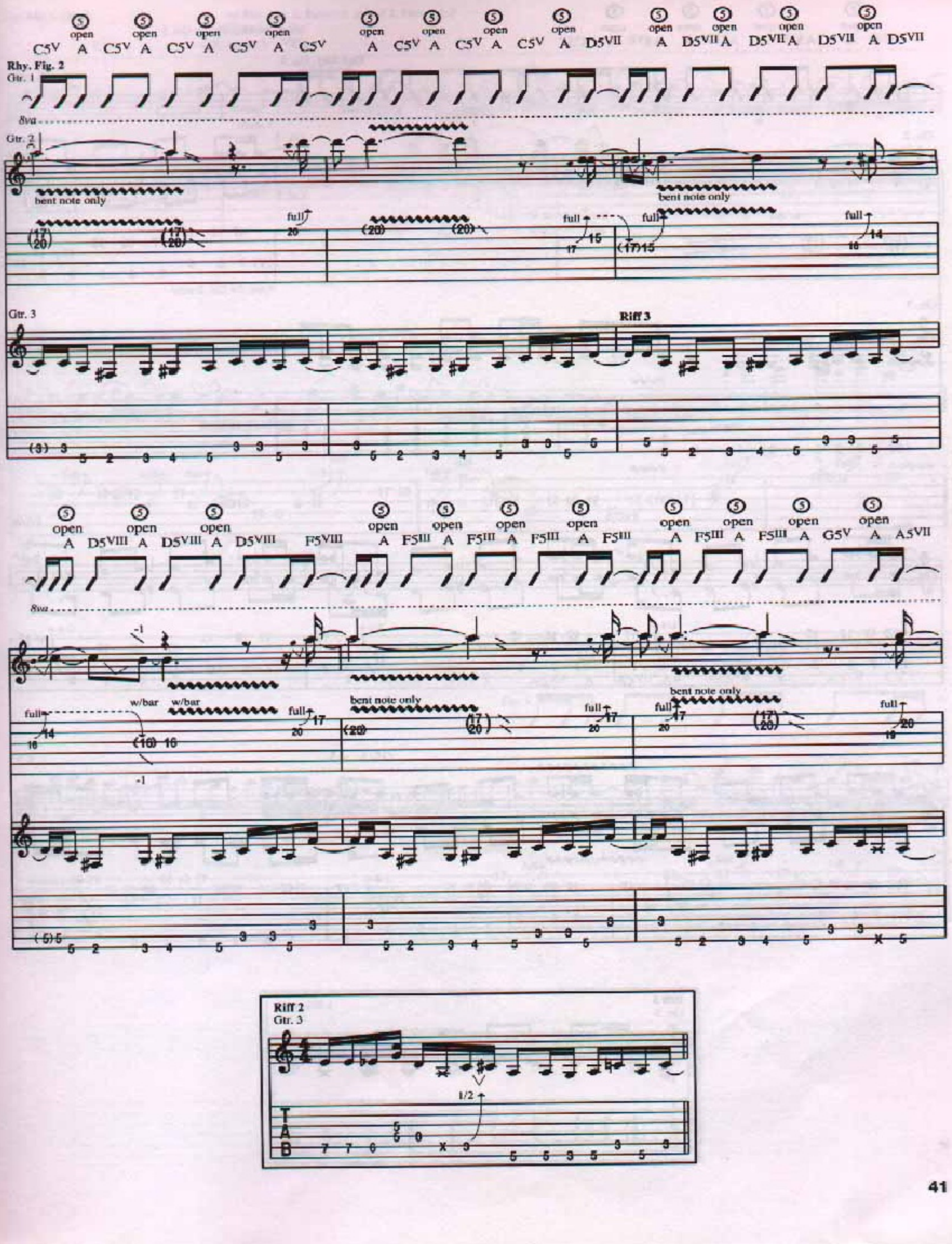
w/ bar w/ bar w/ bar full full full w/ bar w/ bar full

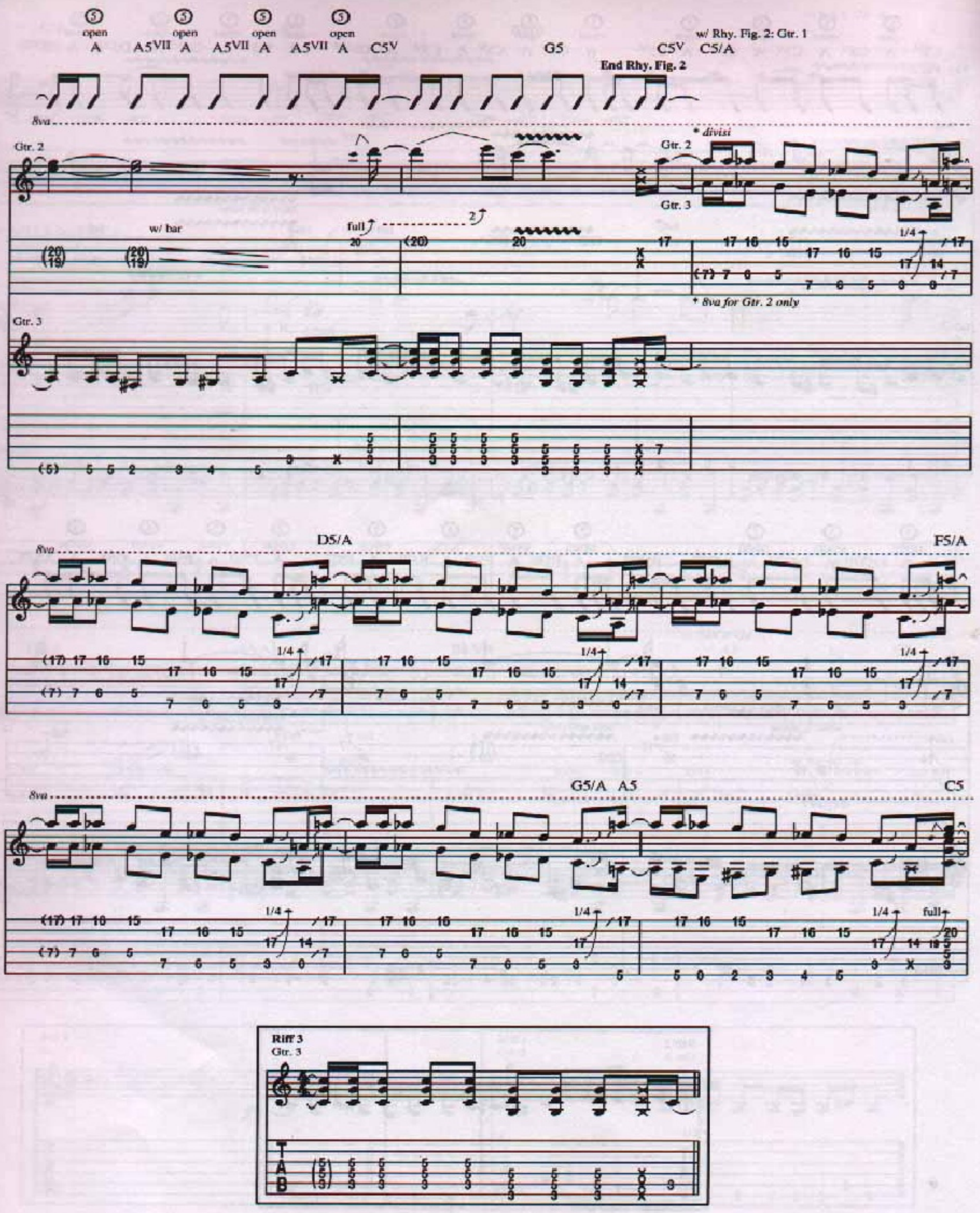
Fill 1
Gtr. 3

f

Riff 1
Gtr. 3

1/2


Rhy. Fig. 2
Gtr. 1
Gtr. 2
Gtr. 3
Riff 3
Riff 2
Gtr. 3
open
bent note only
full
w/bar
1/2

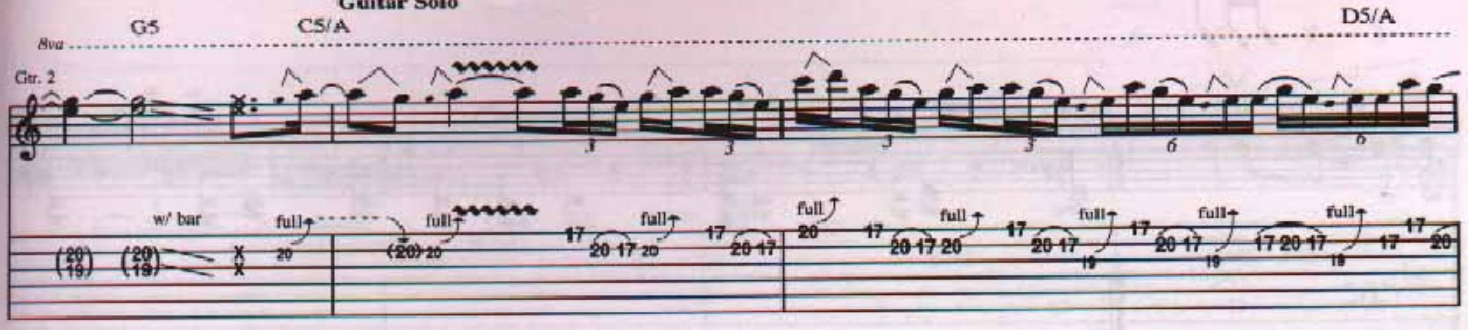

open
A
A5VII
A
A5VII
A
A5VII
A
C5V
G5
C5V
C5/A
w/ Rhy. Fig. 2: Gtr. 1
End Rhy. Fig. 2
8va
Gtr. 2
* divisi
Gtr. 2
Gtr. 3
w/ bar
full
2
1/4
* 8va for Gtr. 2 only
Gtr. 3
8va
D5/A
F5/A
1/4
8va
G5/A
A5
C5
1/4
full

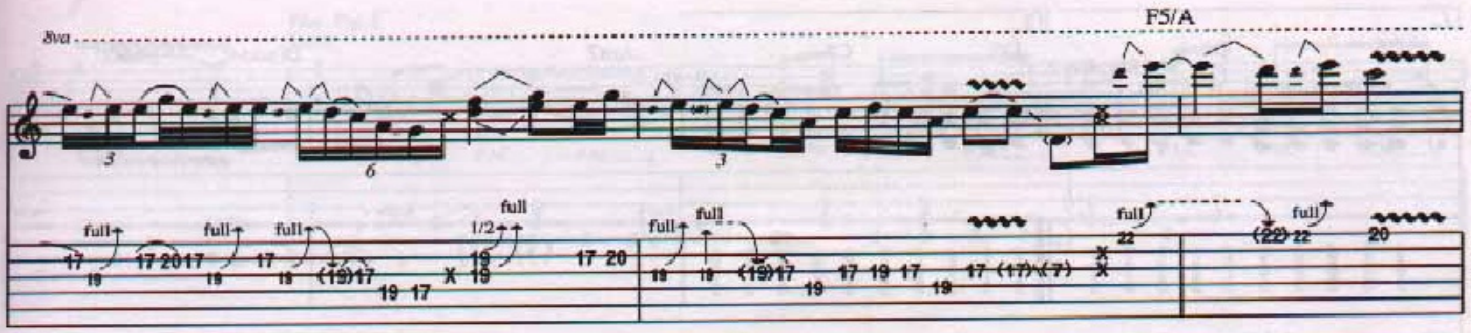
Riff 3
Gtr. 3
T
A
B

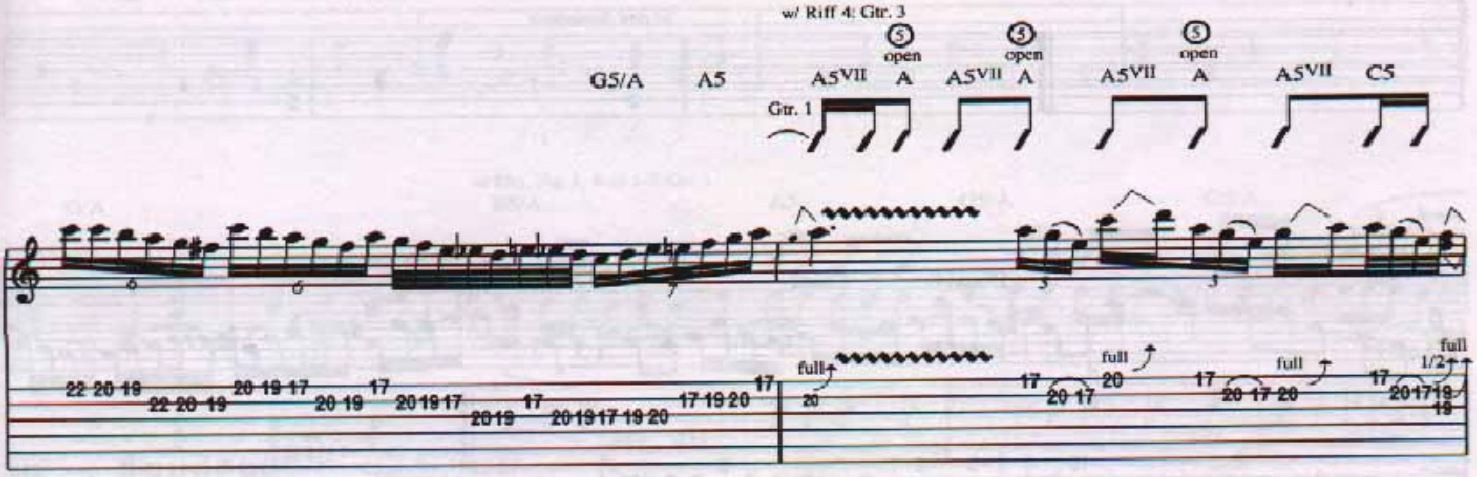
w/ Riff 3: Gtr. 3

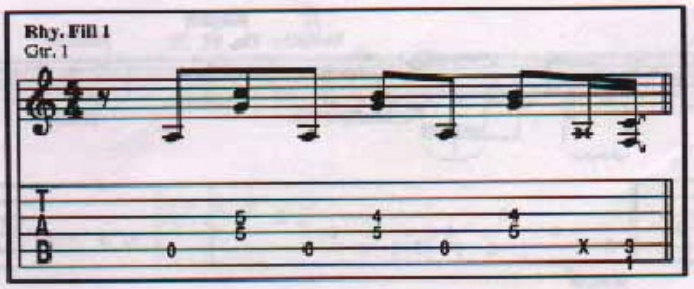
w/ Rhy. Fig. 2, Bars 1-6, & Riff 2: Gtrs. 1 & 3

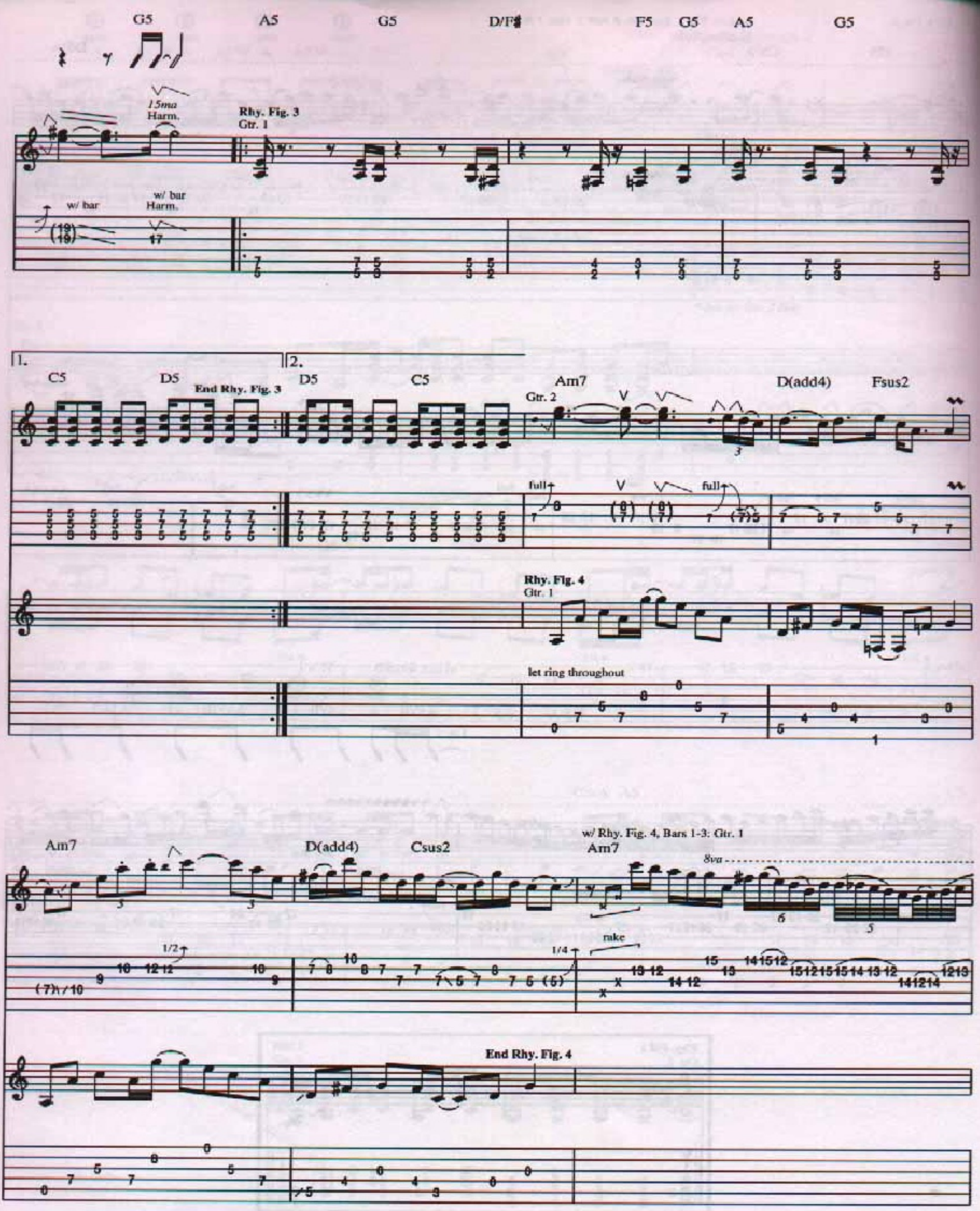
Guitar Solo

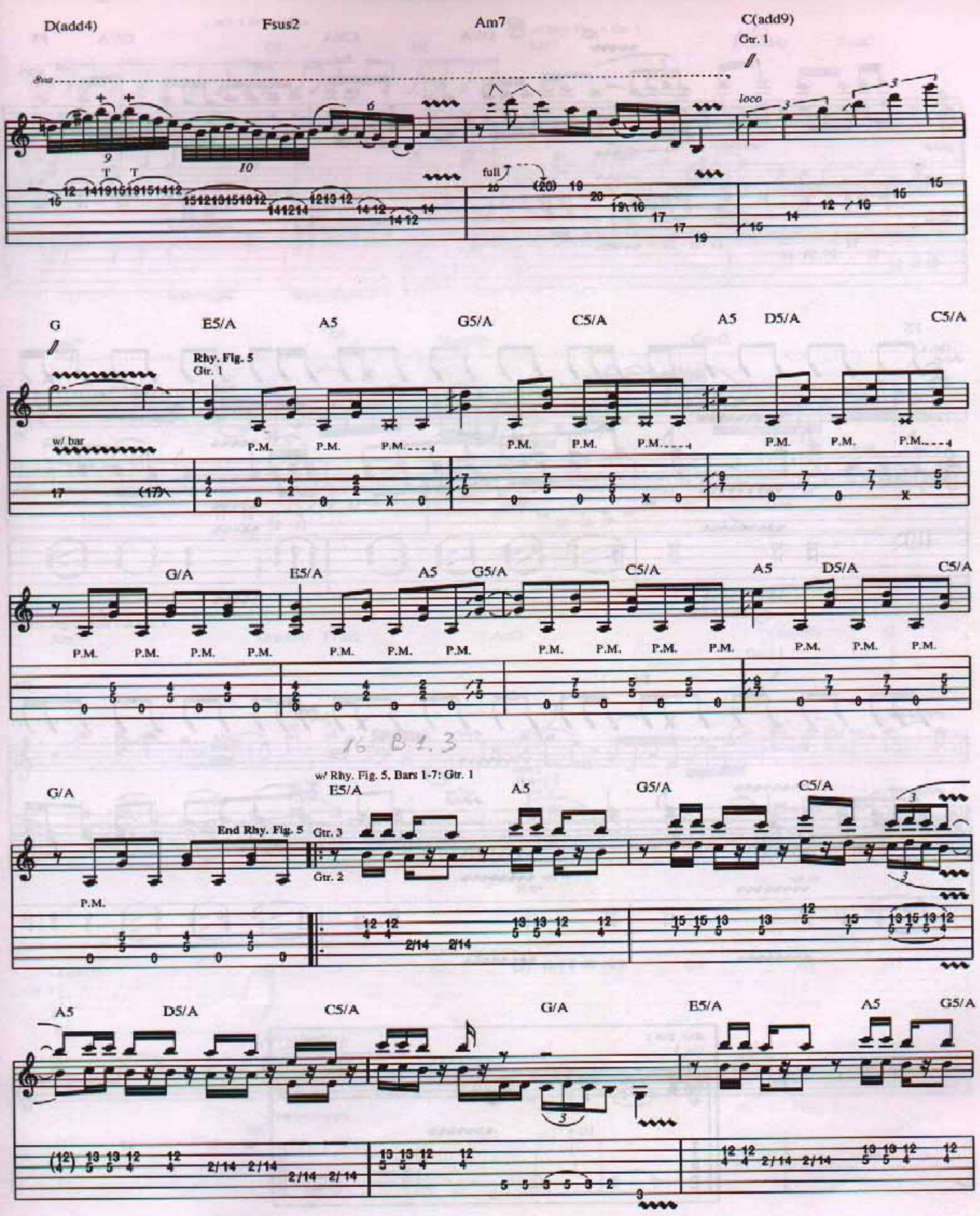









G5
A5
G5
D/F♯
F5
G5
A5
G5
15ma
Harm.
Rhy. Fig. 3
Gtr. 1
w/ bar
w/ bar
Harm.
1.
2.
C5
D5
End Rhy. Fig. 3
D5
C5
Am7
Gtr. 2
D(add4)
Fsus2
full
full
Rhy. Fig. 4
Gtr. 1
let ring throughout
Am7
D(add4)
Csus2
w/ Rhy. Fig. 4, Bars 1-3: Gtr. 1
Am7
8va
rake
End Rhy. Fig. 4


D(add4)
Fsus2
Am7
C(add9)
Gtr. 1
8va
loco
full
G
E5/A
A5
G5/A
C5/A
A5
D5/A
C5/A
Rhy. Fig. 5
Gtr. 1
w/ bar
P.M.
G/A
E5/A
A5
G5/A
C5/A
A5
D5/A
C5/A
w/ Rhy. Fig. 5, Bars 1-7: Gtr. 1
G/A
E5/A
A5
G5/A
C5/A
End Rhy. Fig. 5
Gtr. 3
Gtr. 2
P.M.
A5
D5/A
C5/A
G/A
E5/A
A5
G5/A

w/ Rhy. Fill 1: Gtr. 1

C5/A A5 D5/A C5/A G5/A F5

8va

F5

Gtr. 1

P.M.

A5

8va loco

F5 G5

15ma

*P.H.

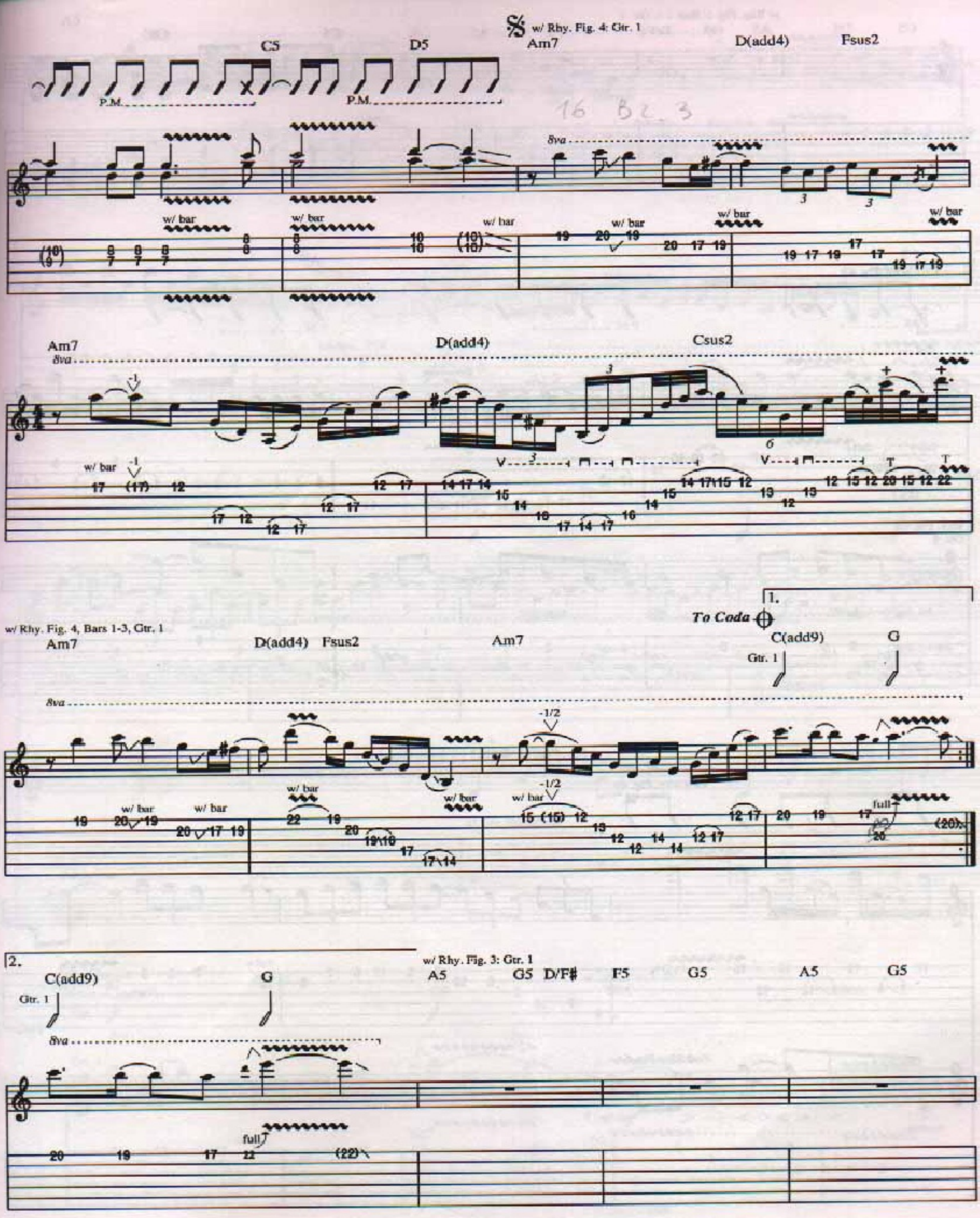
w/ bar

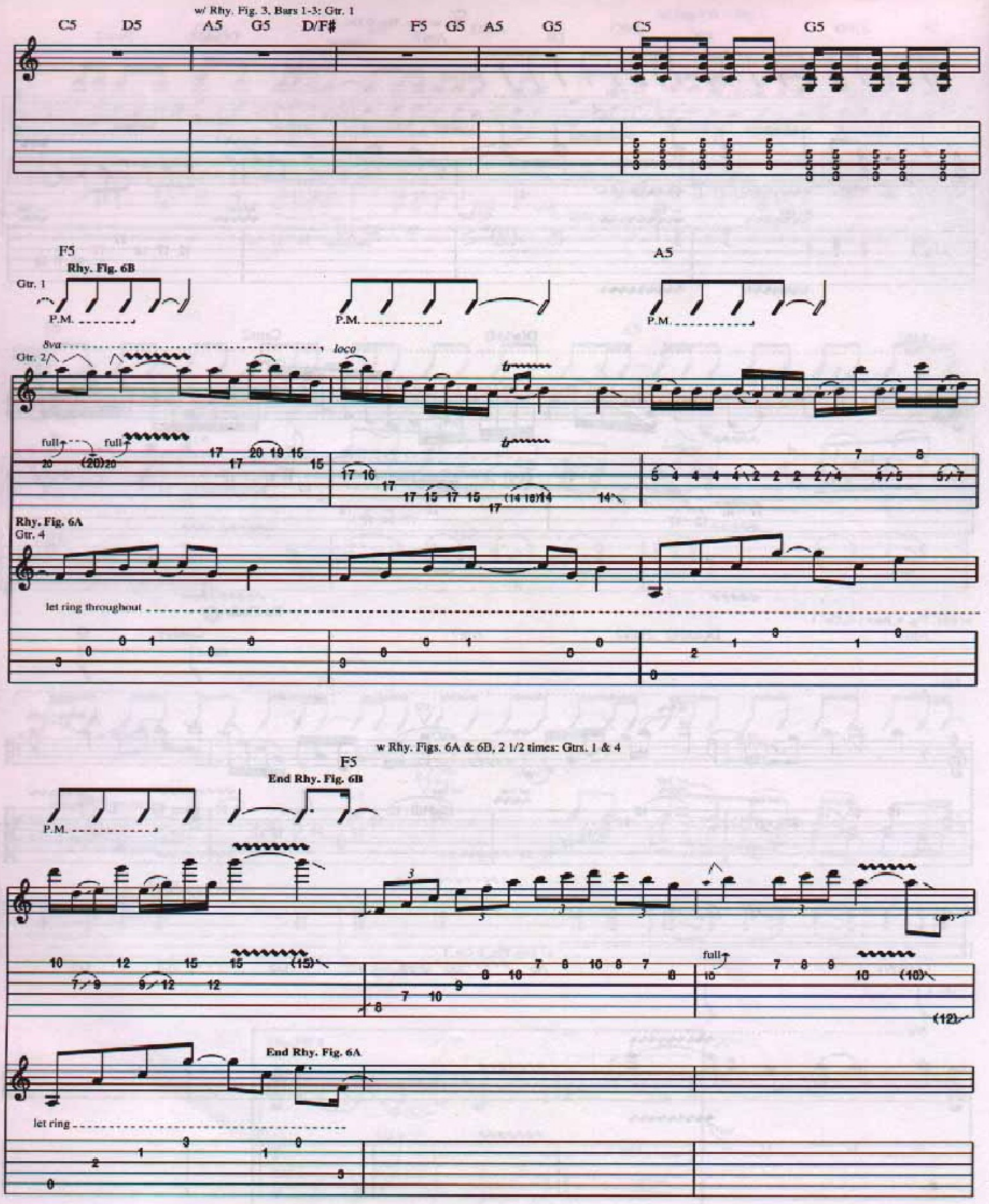
*P.H. Gtr. 2 only

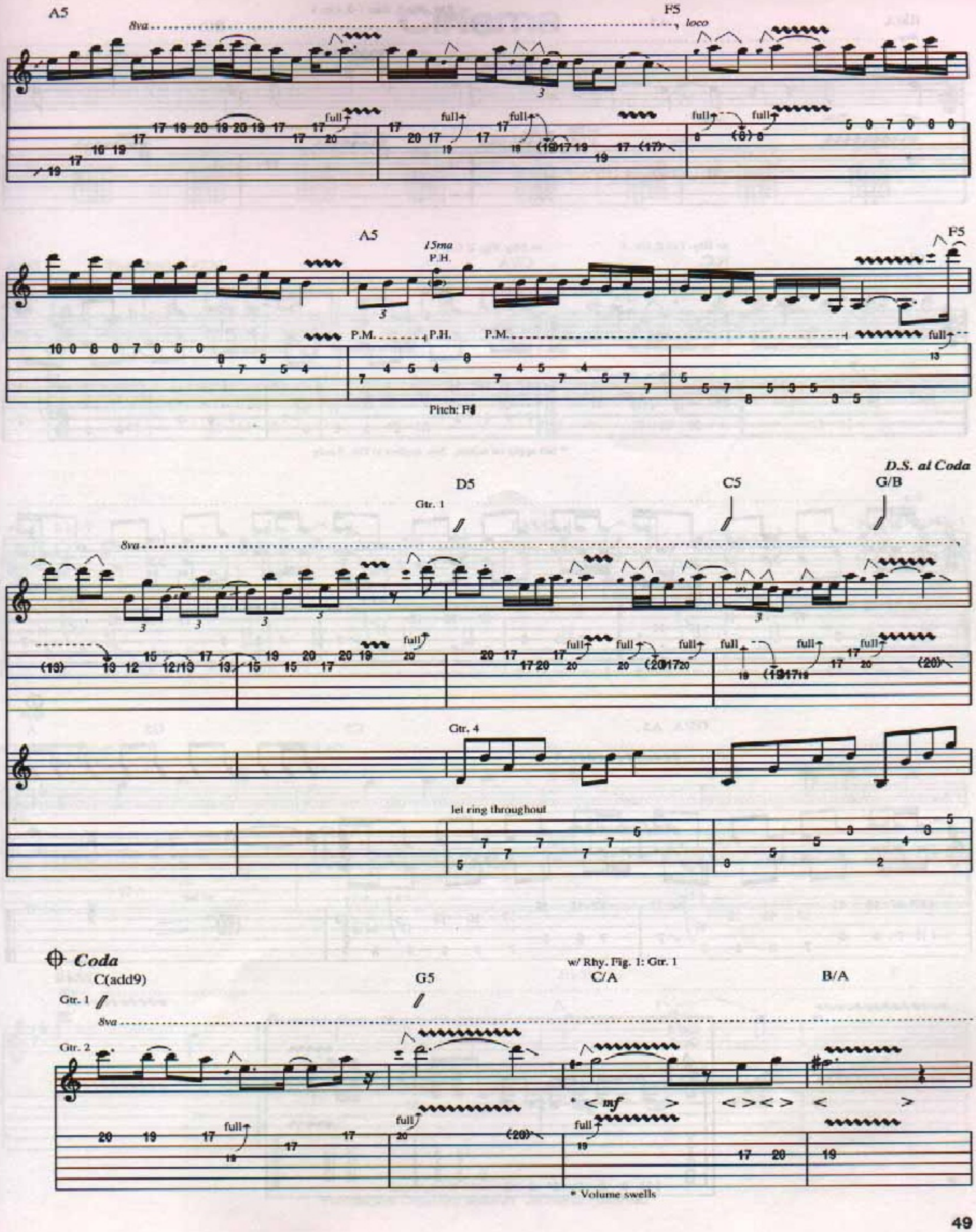
Rhy. Fill 2

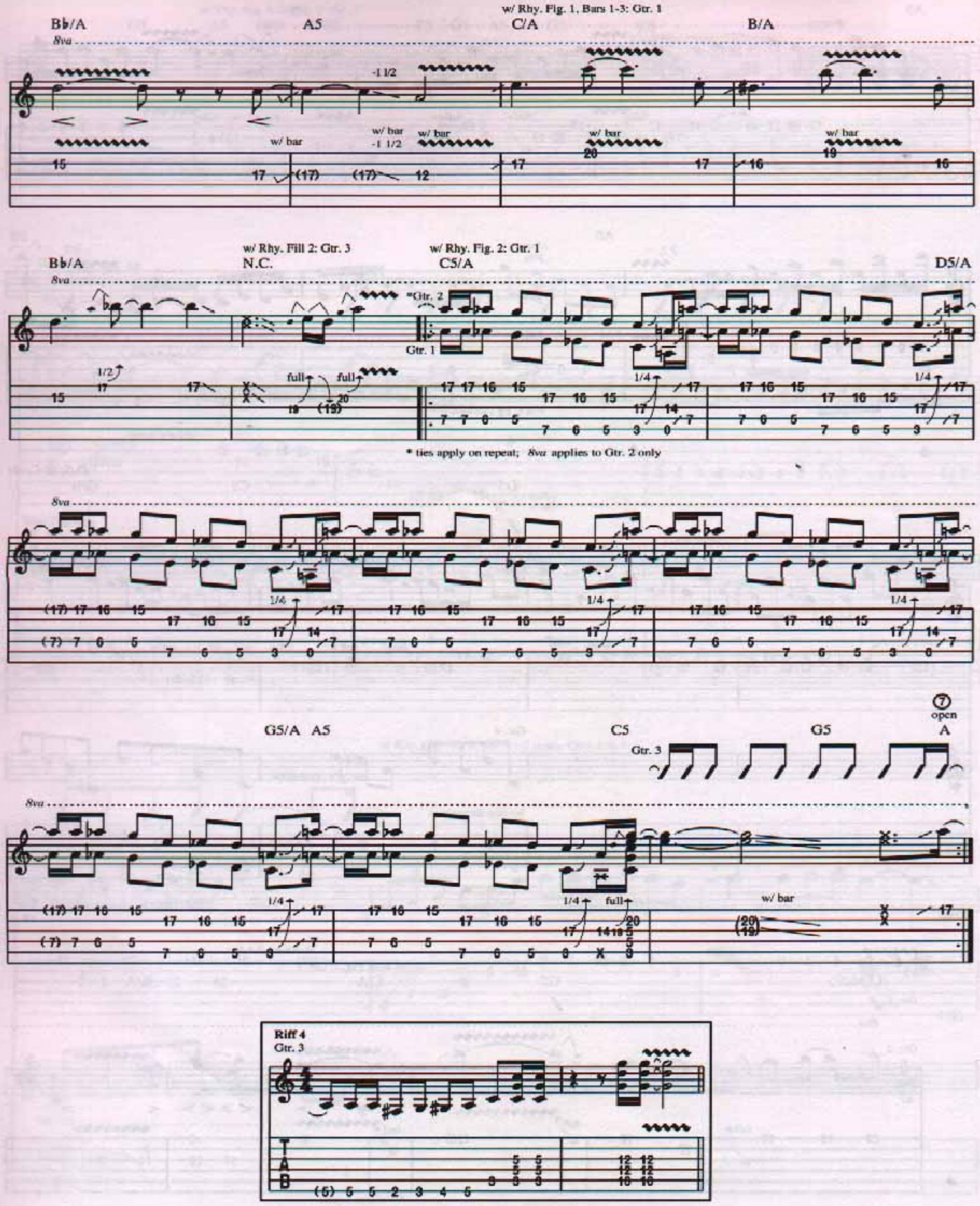
Gtr. 3

1/2


w/ Rhy. Fig. 4: Gtr. 1
C5
D5
Am7
D(add4)
Fsus2
P.M.
8va
w/ bar
Csus2
To Coda
1.
C(add9)
G
Gtr. 1
w/ Rhy. Fig. 4, Bars 1-3, Gtr. 1
-1/2
full
2.
w/ Rhy. Fig. 3: Gtr. 1
A5
G5
D/F#
F5
G5
A5
G5

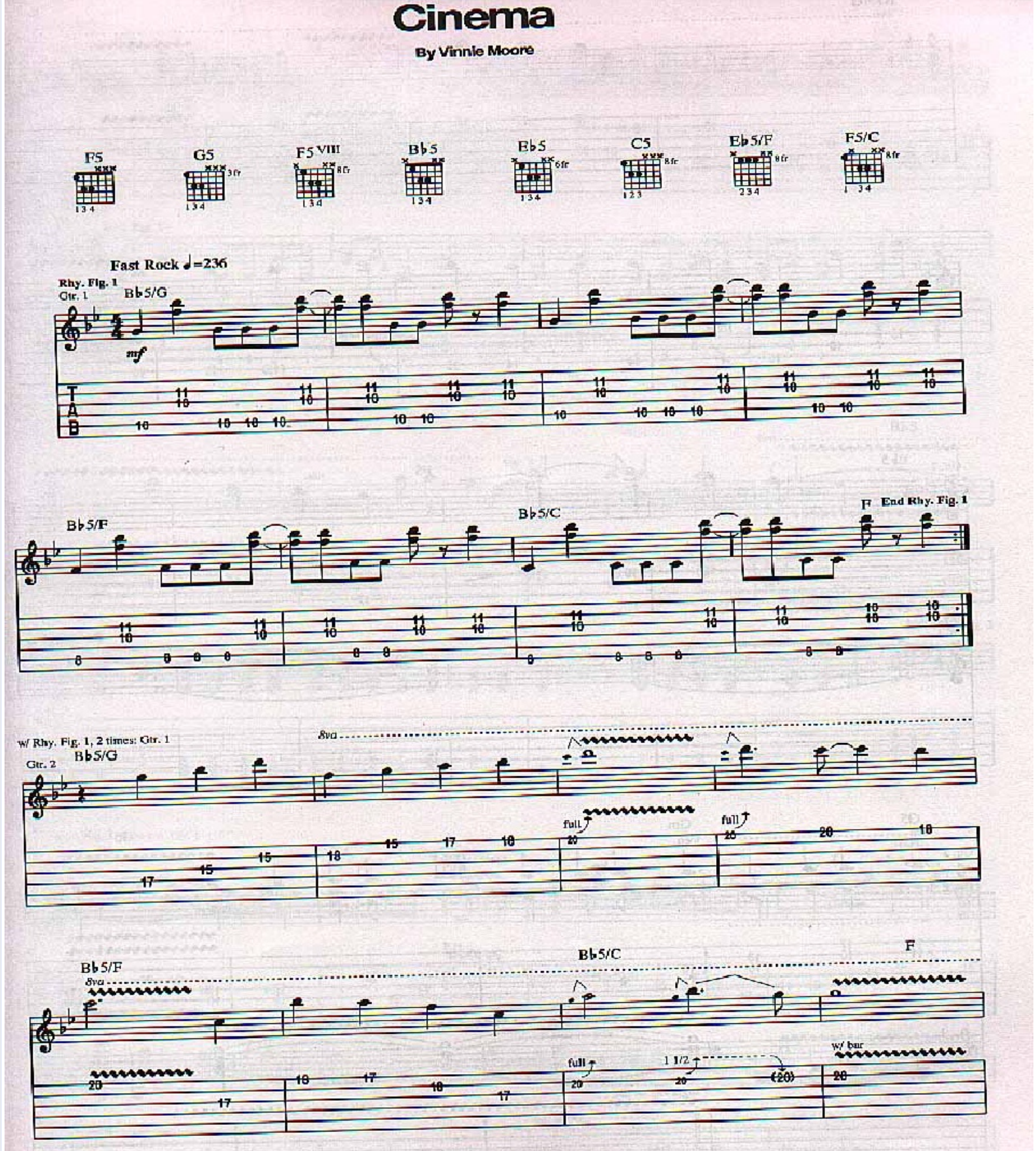

w/ Rhy. Fig. 3, Bars 1-3: Gtr. 1
C5 D5 A5 G5 D/F# F5 G5 A5 G5 C5 G5
F5
Rhy. Fig. 6B
Gtr. 1
P.M.
A5
8va
loco
Gtr. 2
full
Rhy. Fig. 6A
Gtr. 4
let ring throughout
w Rhy. Figs. 6A & 6B, 2 1/2 times: Gtrs. 1 & 4
F5
End Rhy. Fig. 6B
End Rhy. Fig. 6A
let ring


A5
8va
F5
loco
full
A5
15ma
P.H.
F5
P.M.
P.H.
P.M.
full
Pitch: F♯
D.S. al Coda
D5
C5
G/B
Gtr. 1
8va
Gtr. 4
let ring throughout
Coda
C(add9)
G5
w/ Rhy. Fig. 1: Gtr. 1
C/A
B/A
Gtr. 1
8va
Gtr. 2
mf
full
* Volume swells


w/ Rhy. Fig. 1, Bars 1-3: Gtr. 1
B♭/A
A5
C/A
B/A
8va
w/ bar
w/ Rhy. Fill 2: Gtr. 3
w/ Rhy. Fig. 2: Gtr. 1
N.C.
C5/A
D5/A
*Gtr. 2
Gtr. 1
full
* ties apply on repeat; 8va applies to Gtr. 2 only
G5/A A5
C5
G5
A
open
Gtr. 3
Riff 4
Gtr. 3

Cinema

By Vinnie Moore



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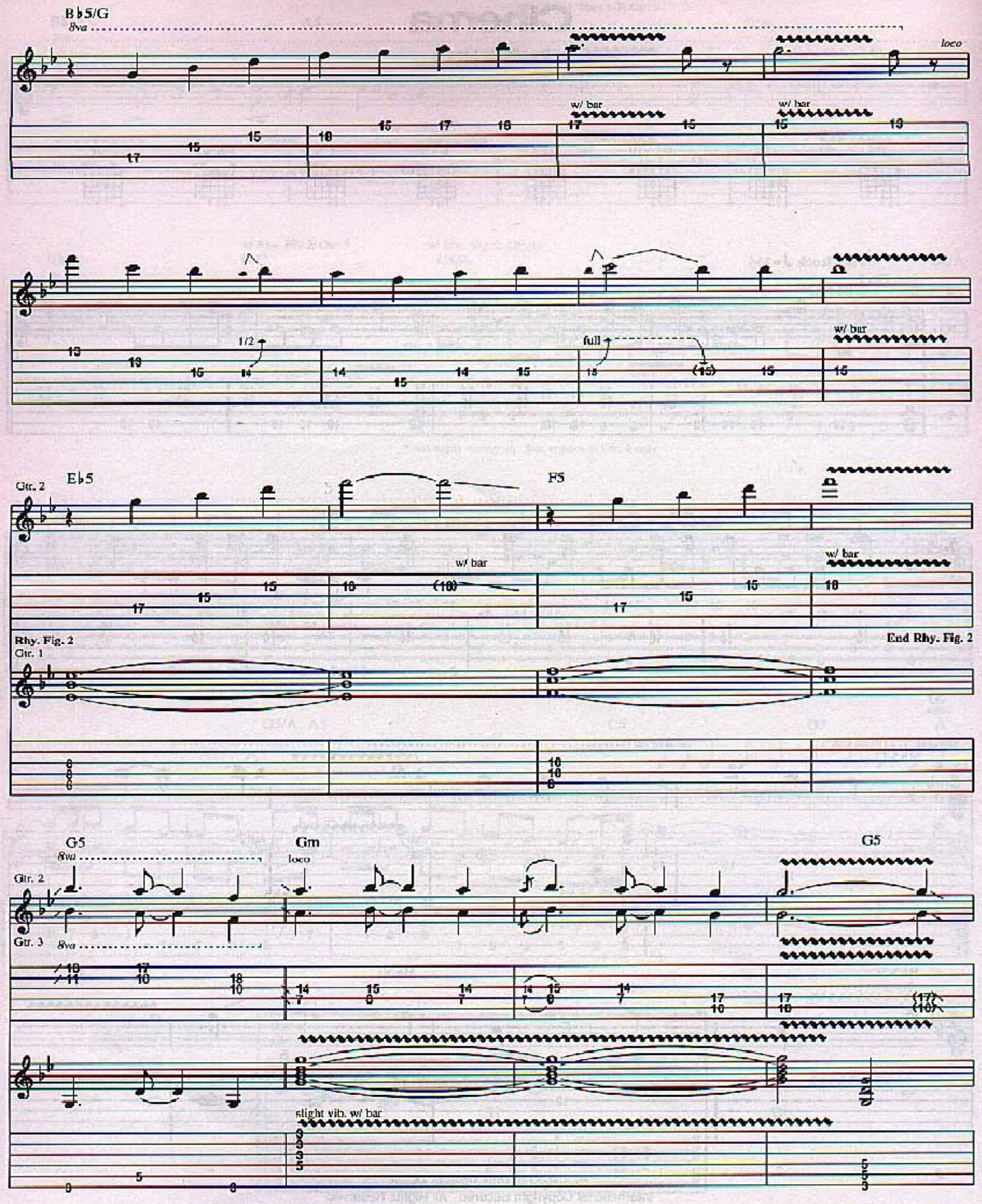
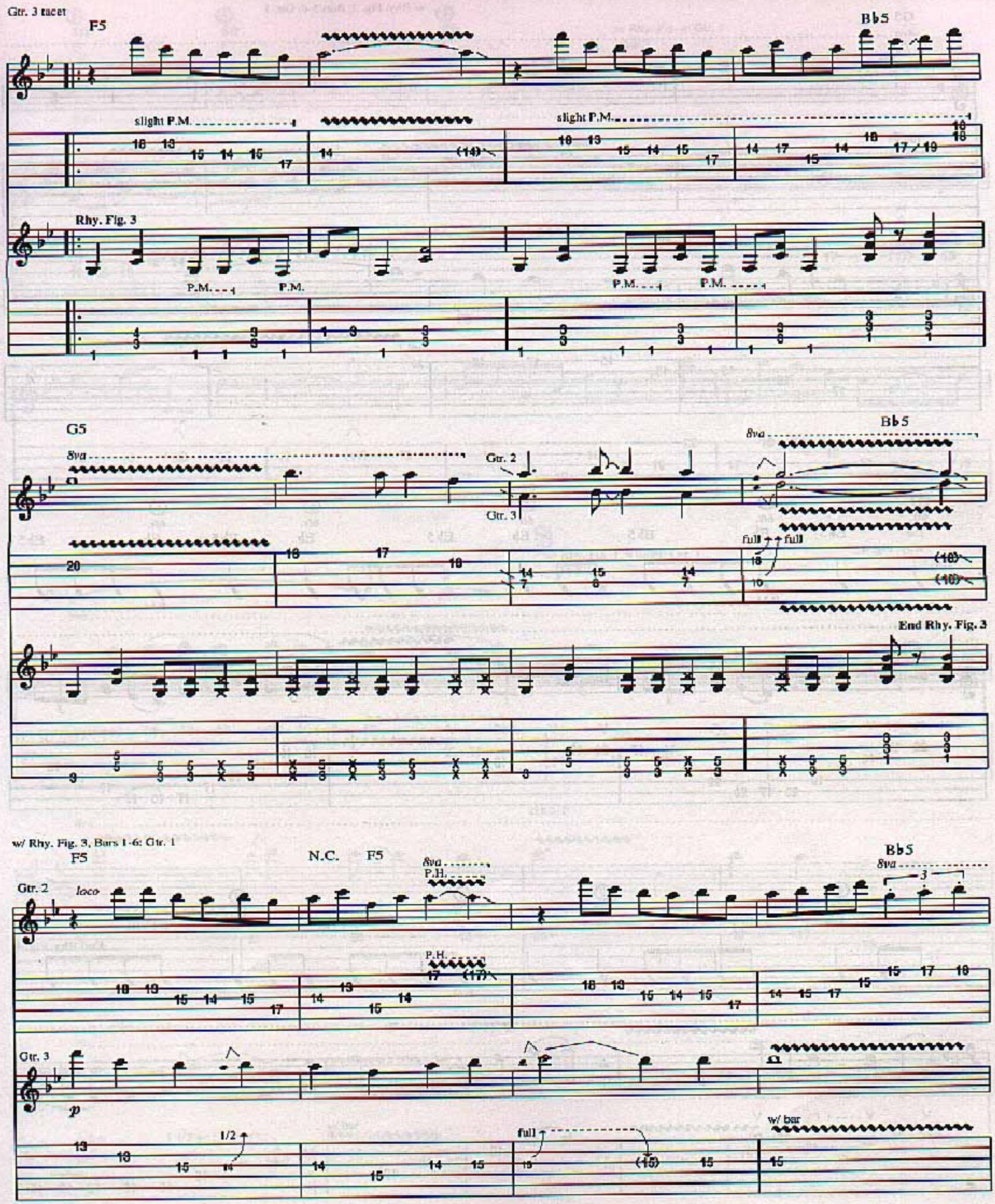
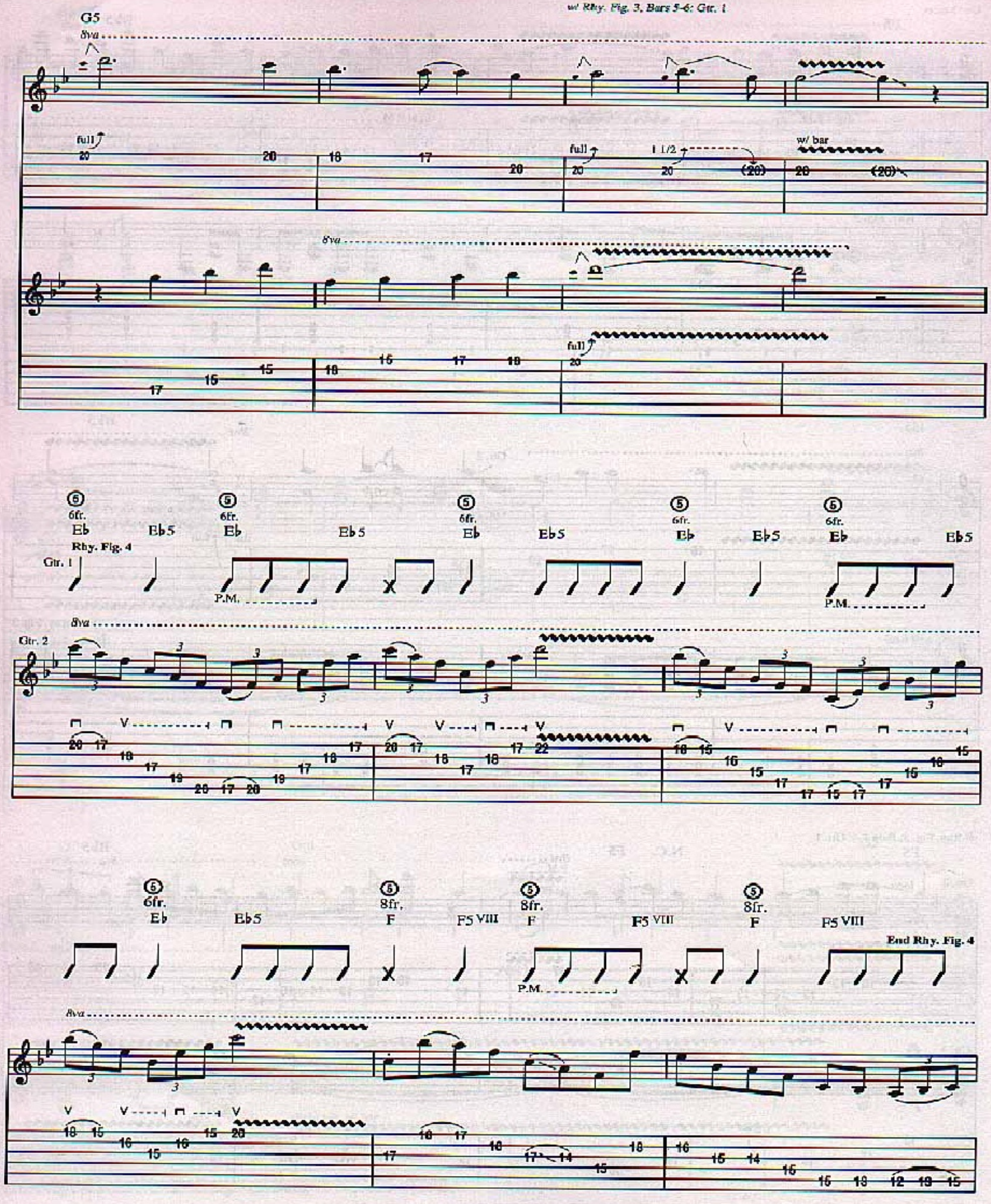
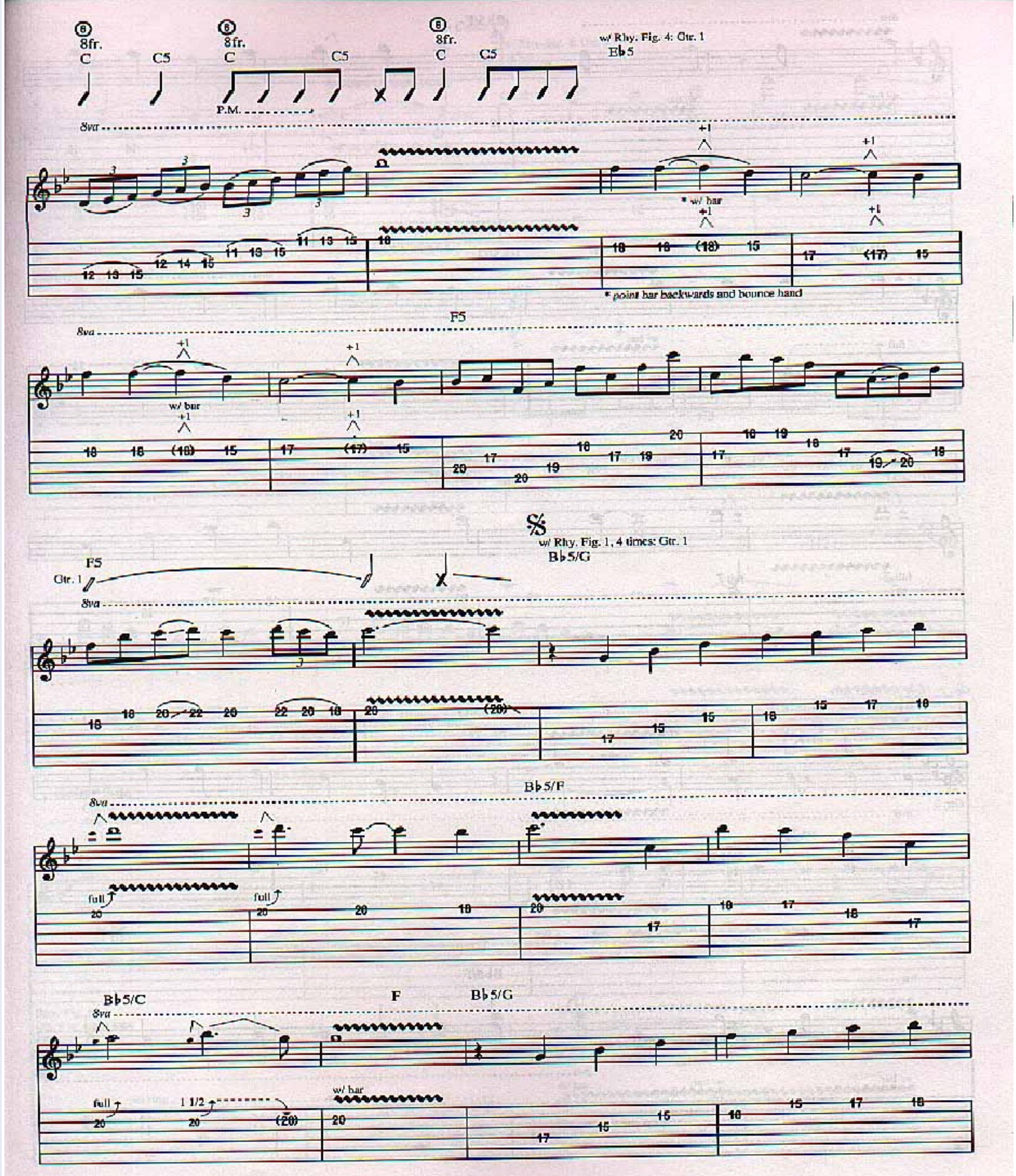
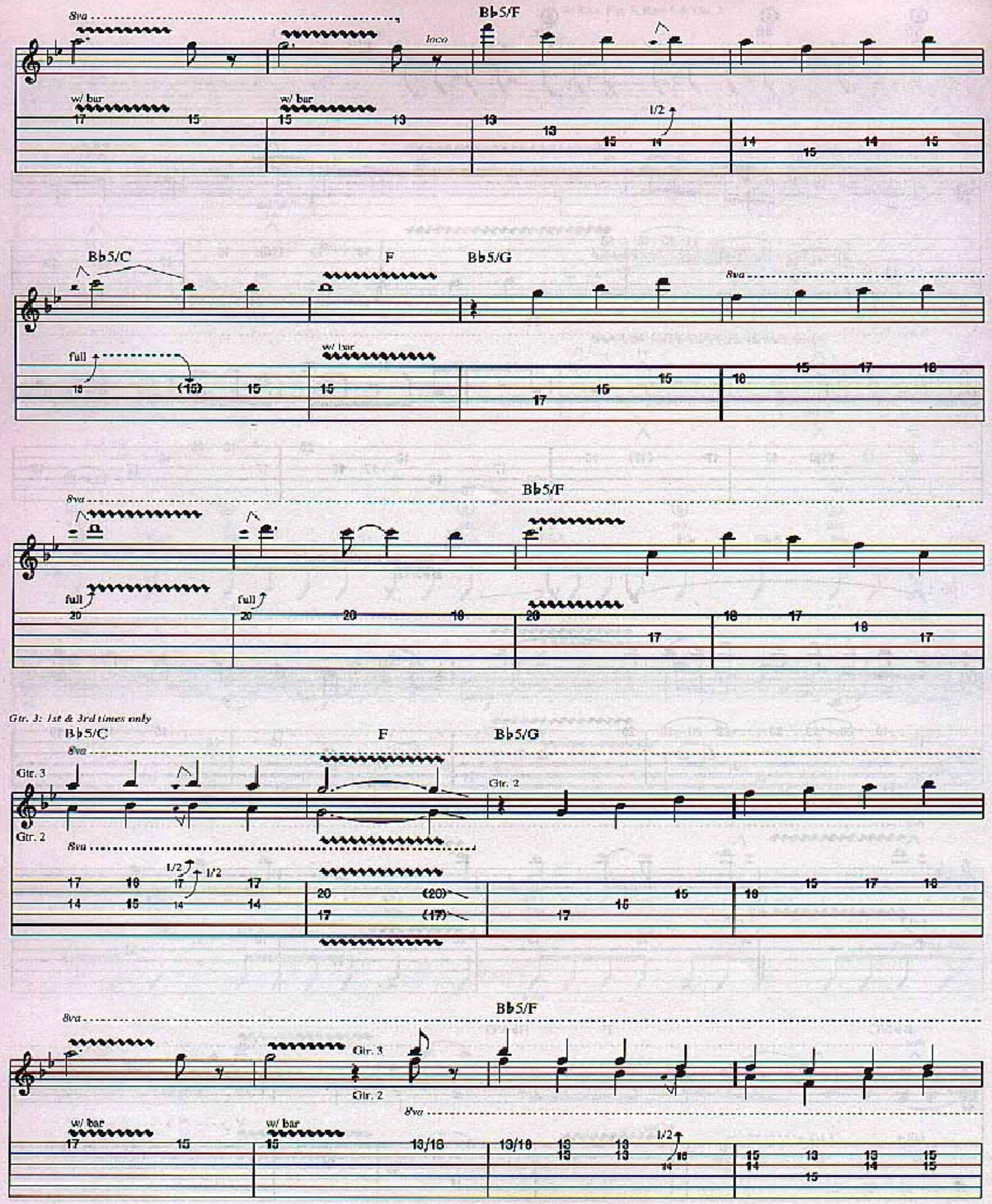

B♭5/G
8va
loco
w/ bar
w/ bar
1/2
full
w/ bar
Gtr. 2
E♭5
F5
w/ bar
w/ bar
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
G5
8va
Gtr. 2
Gtr. 3
8va
Gm
loco
G5
slight vib. w/ bar

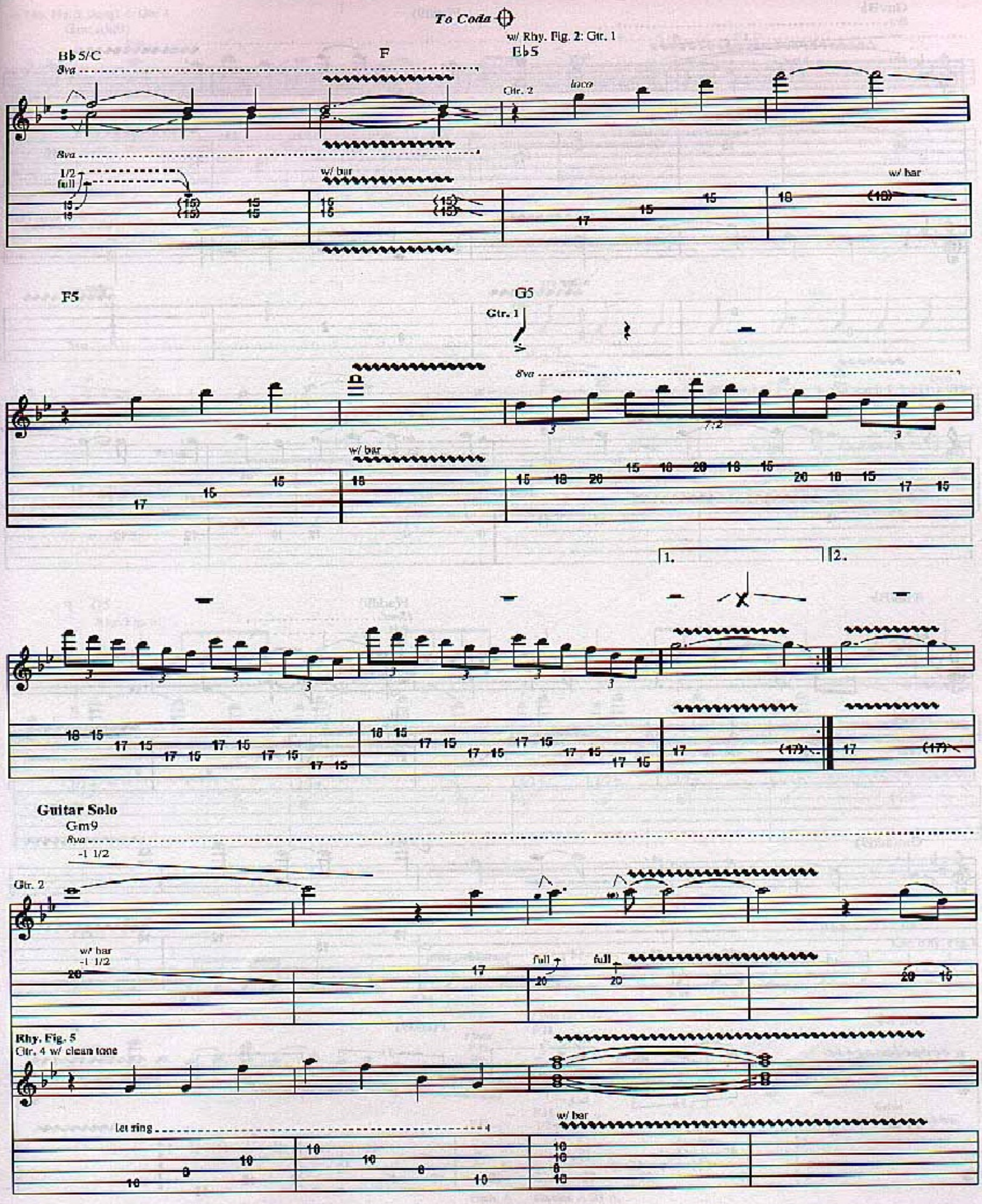

Gtr. 3 tacet
F5
B♭5
slight P.M.
slight P.M.
Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
G5
8va
Gtr. 2
Gtr. 3
B♭5
8va
full
full
End Rhy. Fig. 3
w/ Rhy. Fig. 3, Bars 1-6: Gtr. 1
F5
N.C.
F5
B♭5
Gtr. 2
loco
8va
P.H.
8va
P.H.
Gtr. 3
p
1/2
full
w/ bar

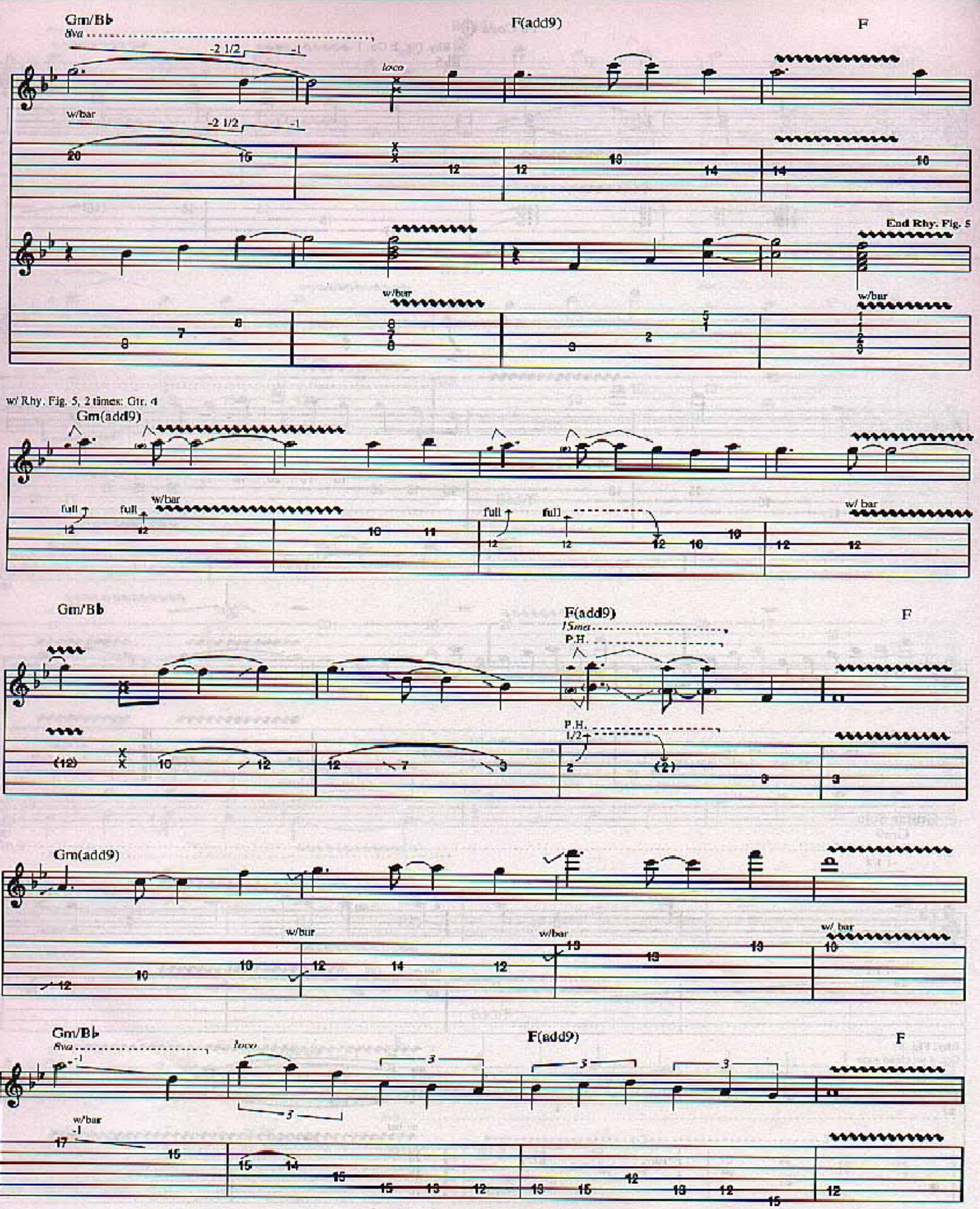
w/ Rhy. Fig. 3, Bars 5-6: Gtr. 1



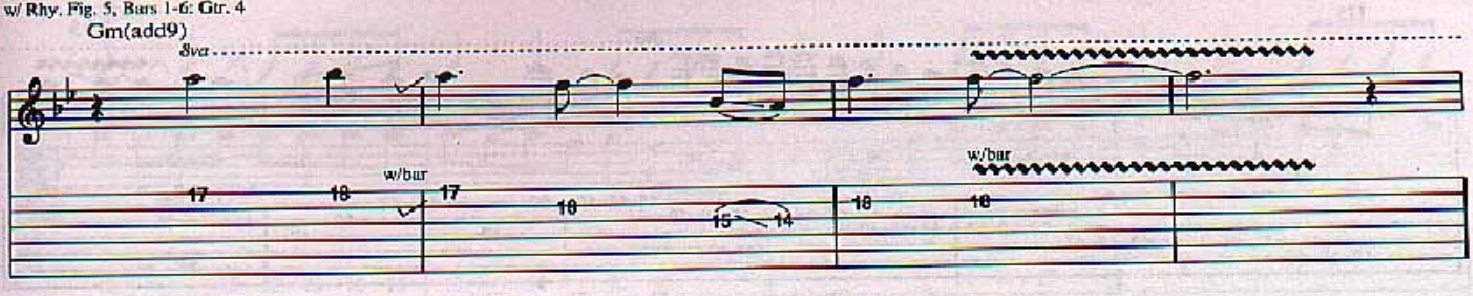

8fr.
C
C5
P.M.
w/ Rhy. Fig. 4: Gtr. 1
E♭5
8va
* w/ bar
* point bar backwards and bounce hand
F5
w/ bar
S
w/ Rhy. Fig. 1, 4 times: Gtr. 1
B♭5/G
Gtr. 1
B♭5/F
full
1 1/2
B♭5/C
F
B♭5/G

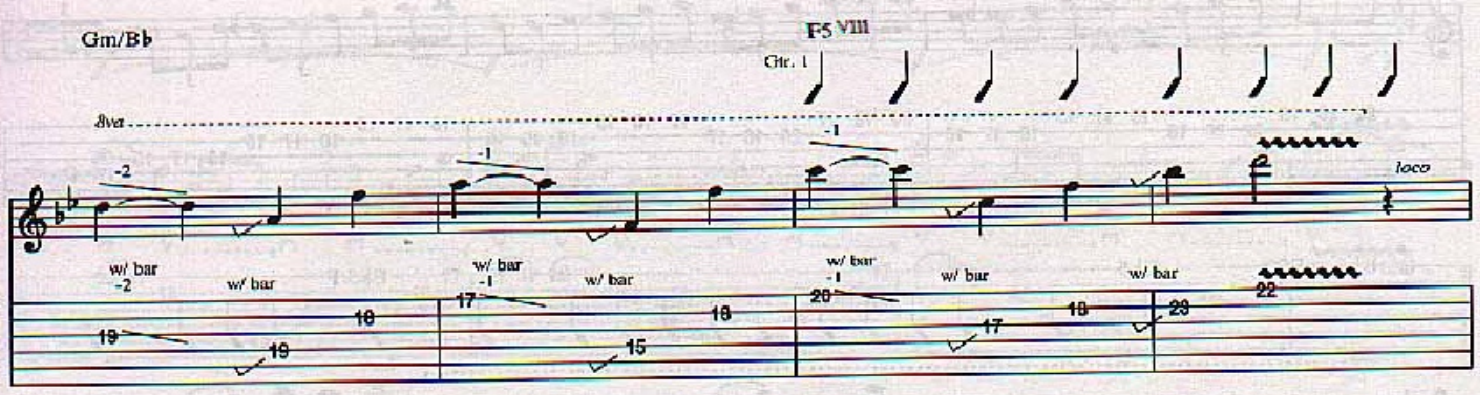

8va
B♭5/F
Inco
w/ bar
w/ bar
1/2
B♭5/C
F
B♭5/G
8va
full
w/ bar
8va
B♭5/F
full
full
Gtr. 3: 1st & 3rd times only
B♭5/C
F
B♭5/G
8va
Gtr. 3
Gtr. 2
Gtr. 2
8va
1/2
1/2
8va
B♭5/F
Gtr. 3
Gtr. 2
8va
w/ bar
w/ bar
1/2

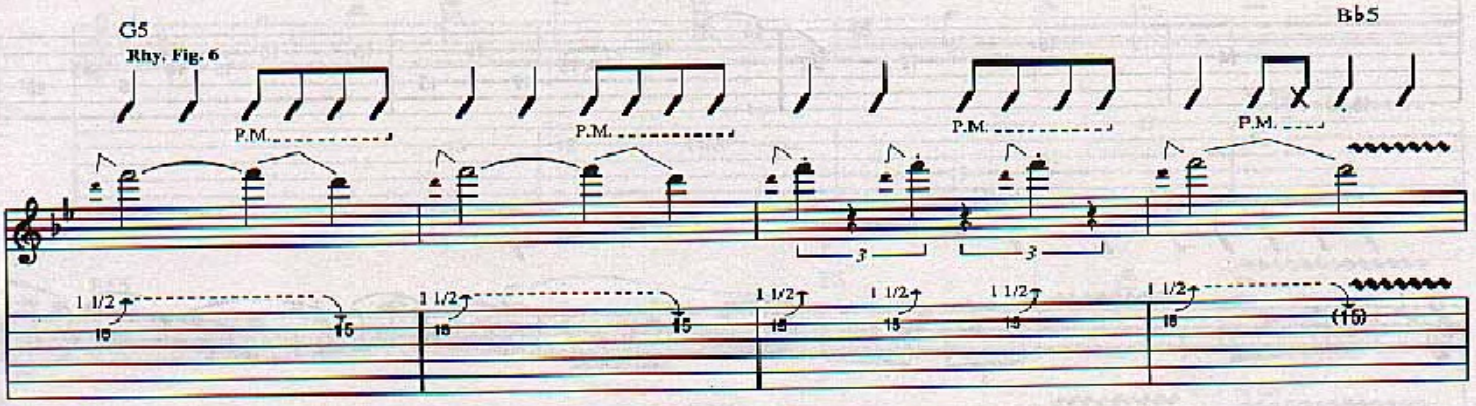

To Coda
w/ Rhy. Fig. 2: Gtr. 1
B♭5/C
F
E♭5
8va
Gtr. 2
loco
1/2
full
w/ bar
F5
G5
Gtr. 1
1.
2.
Guitar Solo
Gm9
-1 1/2
Gtr. 2
full
Rhy. Fig. 5
Gtr. 4 w/ clean tone
let ring

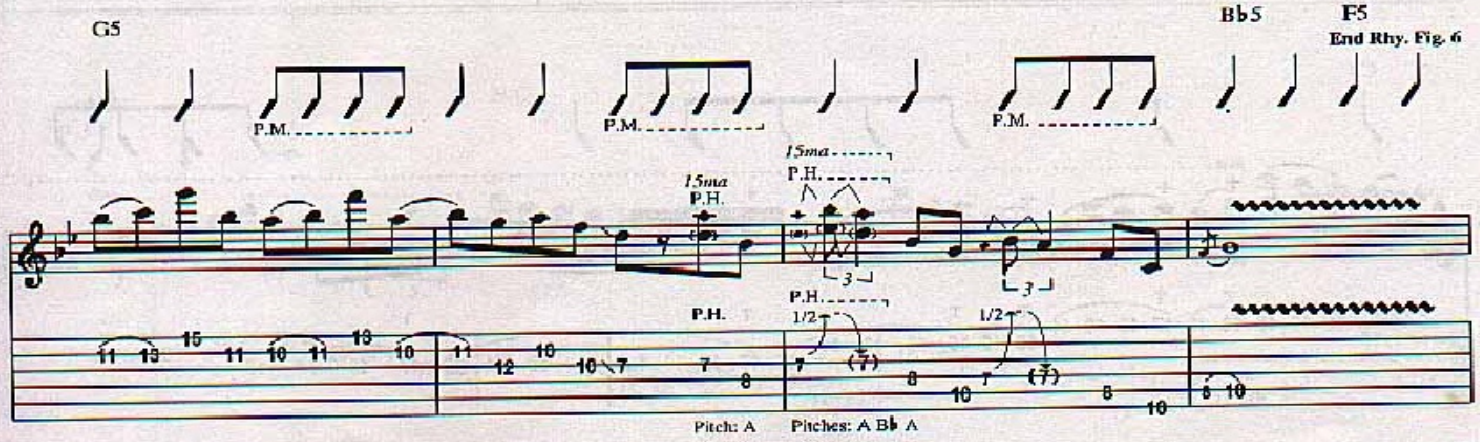

Gm/B♭
8va
-2 1/2
-1
loco
w/bar
-2 1/2
-1
F(add9)
F
End Rhy. Fig. 5
w/bar
w/bar
w/ Rhy. Fig. 5, 2 times; Gtr. 4
Gm(add9)
full
full
w/bar
full
full
w/ bar
Gm/B♭
F(add9)
15ma
P.H.
P.H.
1/2
F
Gm(add9)
w/bar
w/bar
w/ bar
Gm/B♭
8va
loco
w/bar
-1
F(add9)
F

w/ Rhy. Fig. 5, Bars 1-6: Gtr. 4

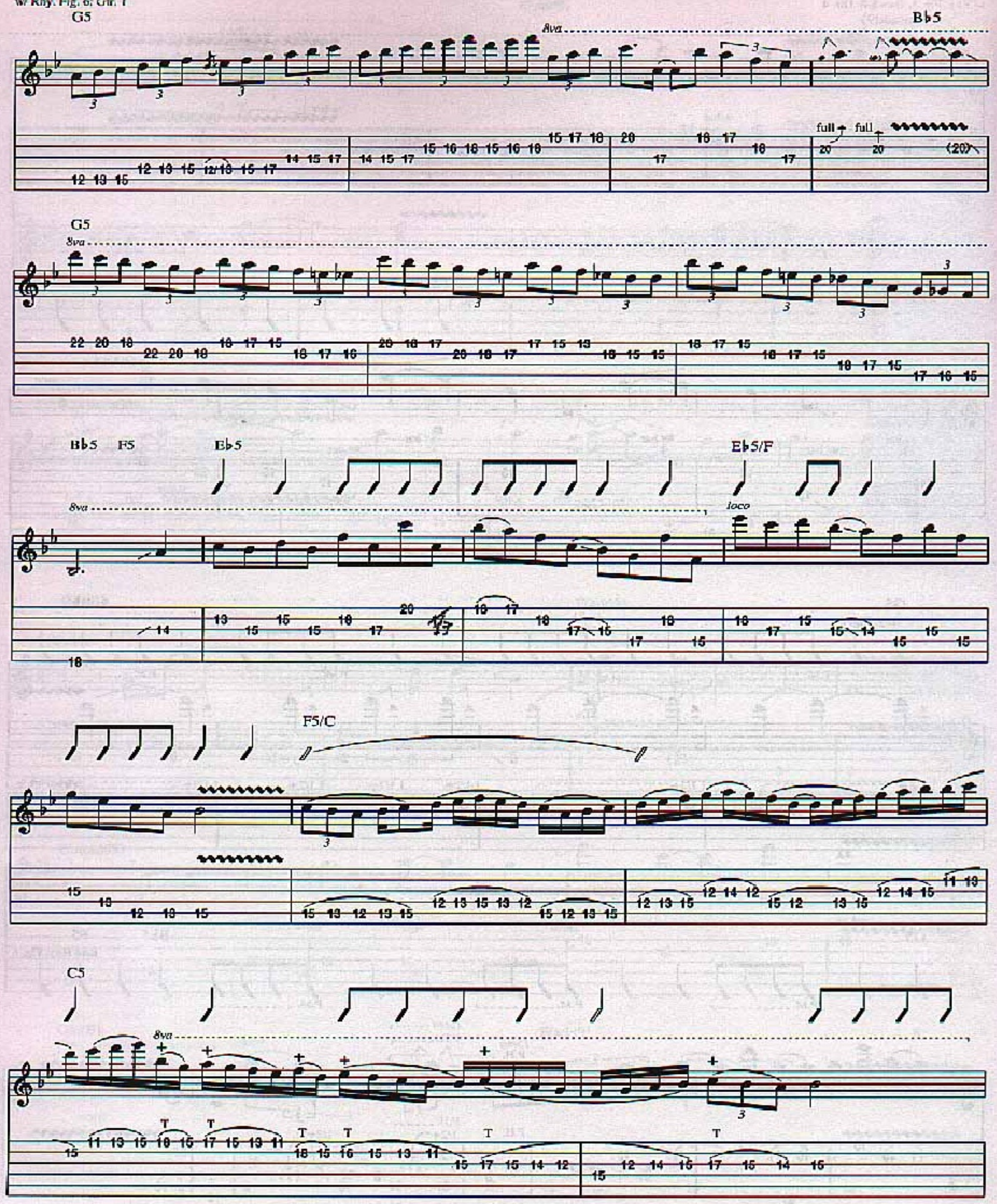


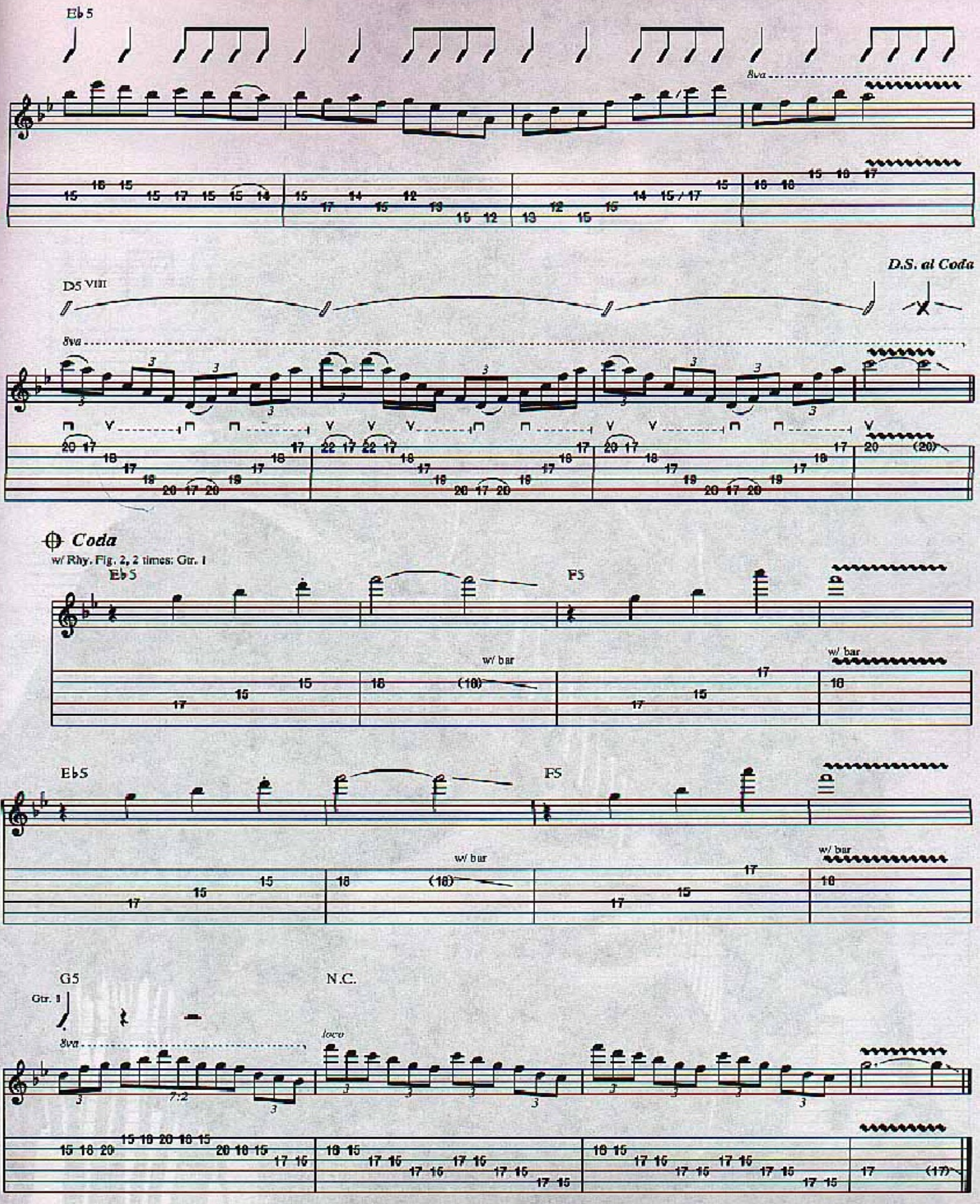






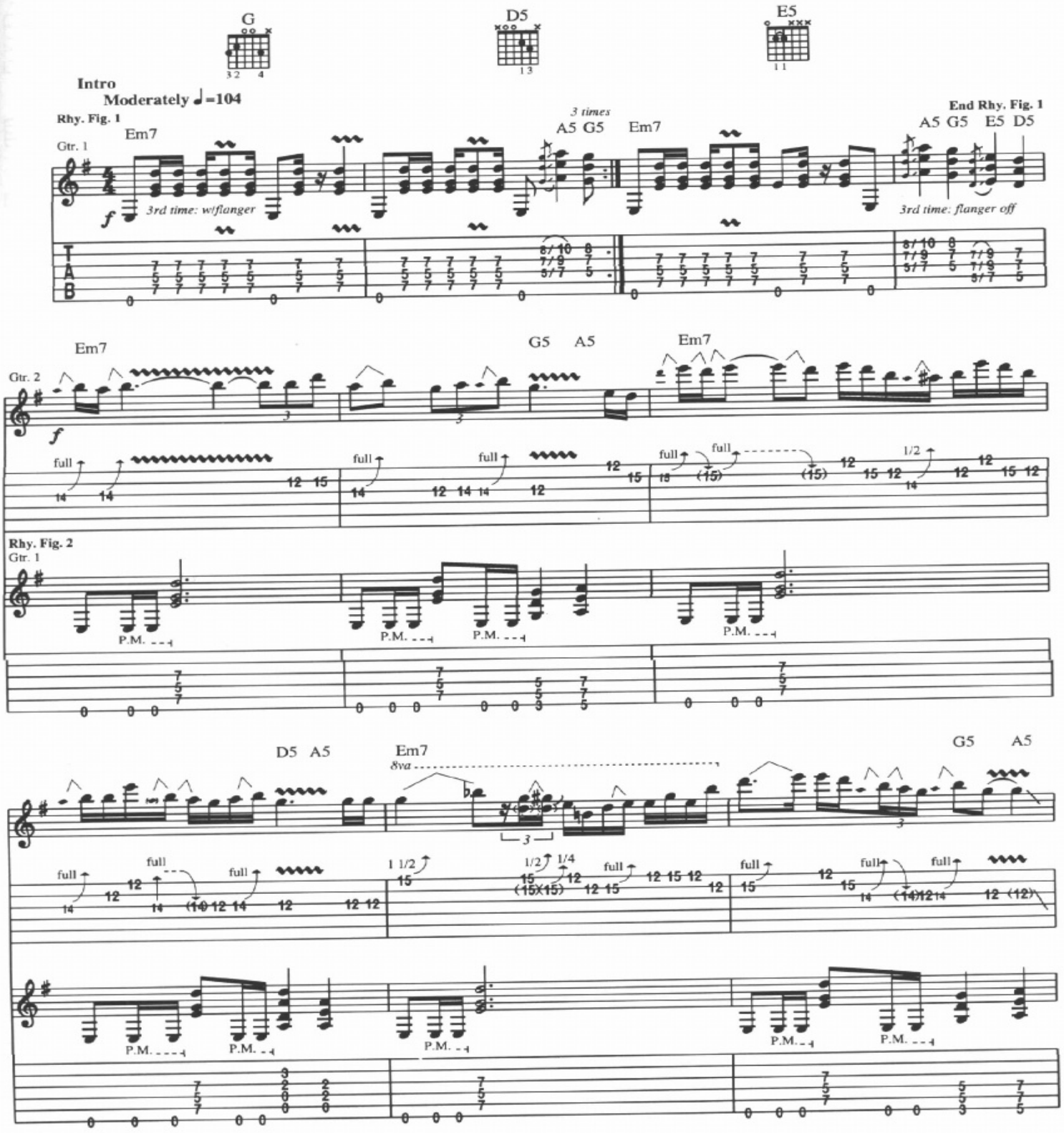
w/ Rhy. Fig. 6; Gtr. 1




E♭5
8va
D5 VIII
D.S. al Coda
8va
Coda
w/ Rhy. Fig. 2, 2 times: Gtr. 1
E♭5
F5
w/ bar
E♭5
F5
w/ bar
G5
N.C.
Gtr. 1
8va
loco

Midnight Rain

By Vinnie Moore



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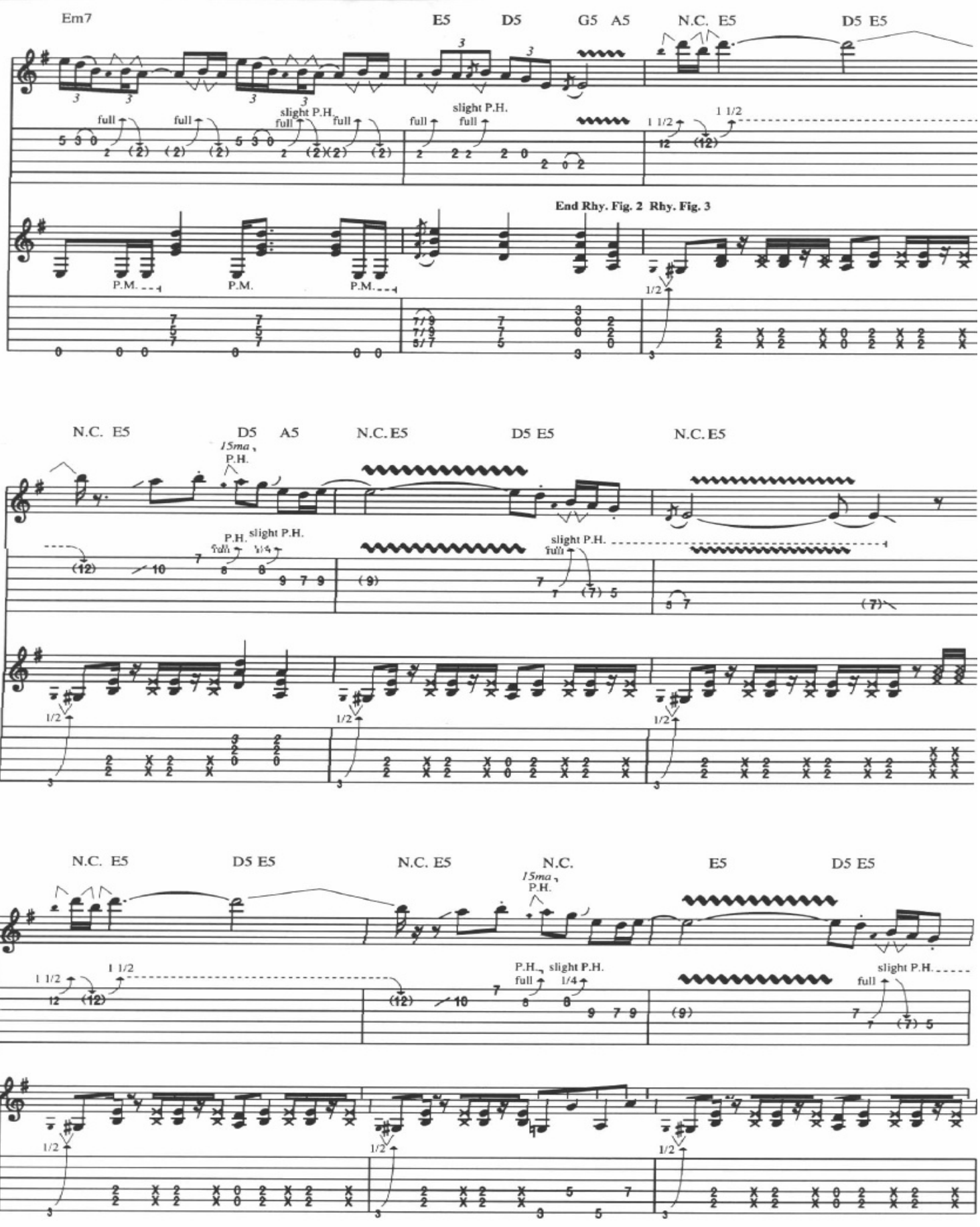
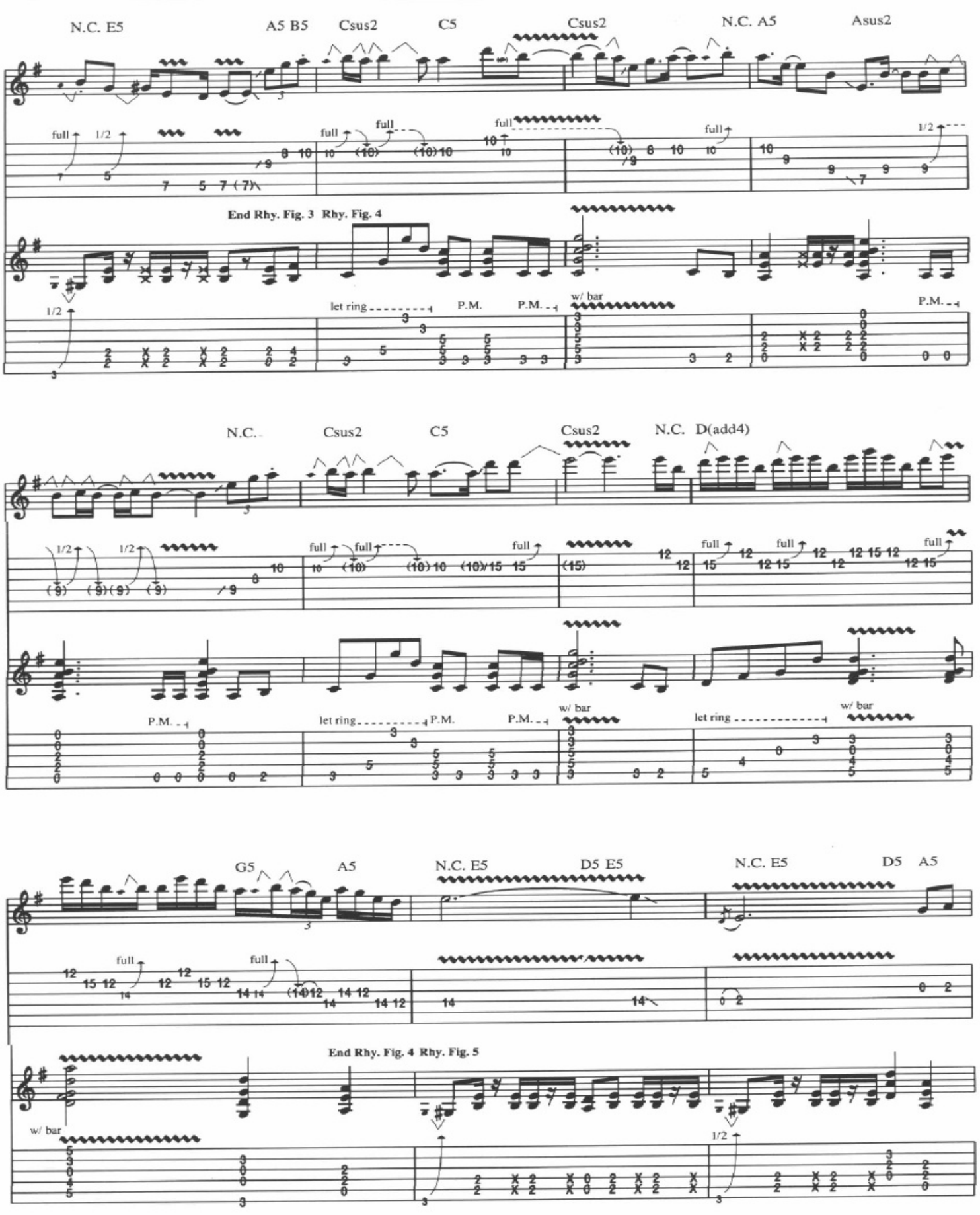
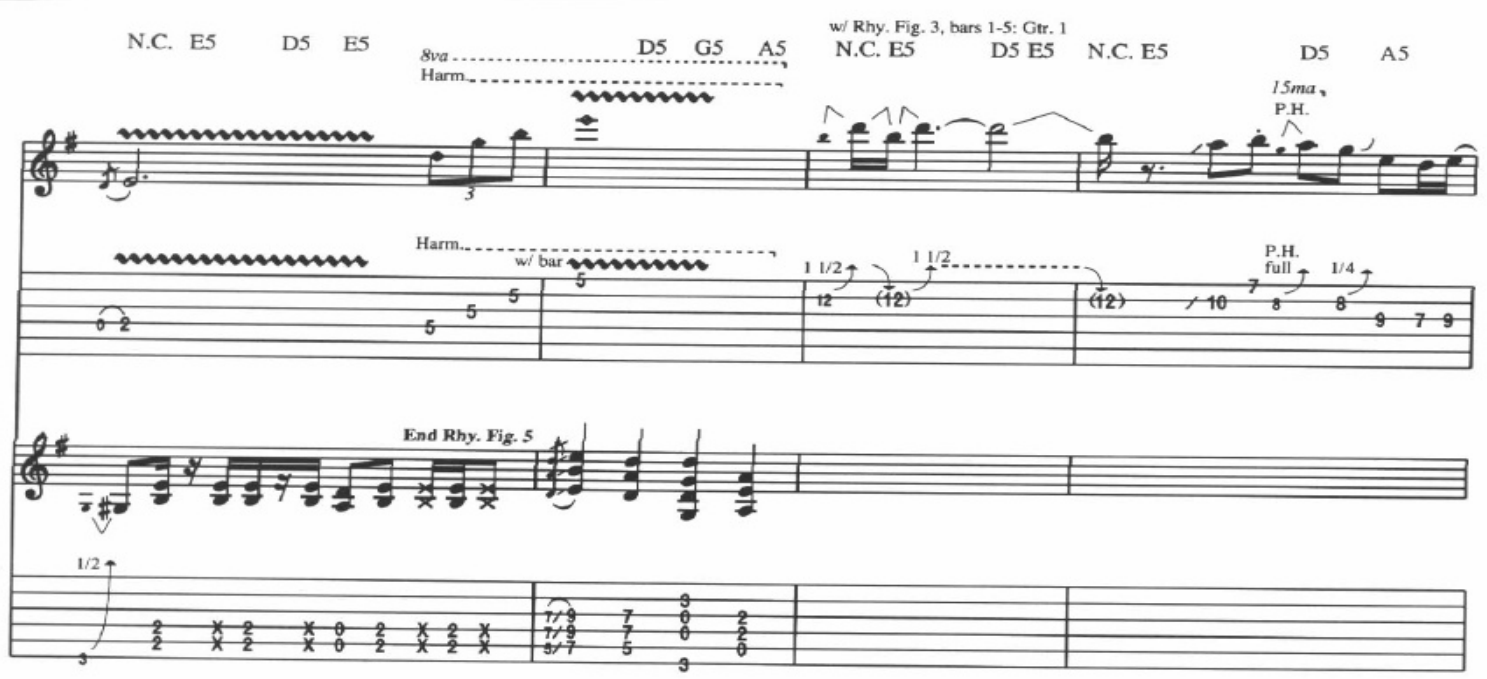
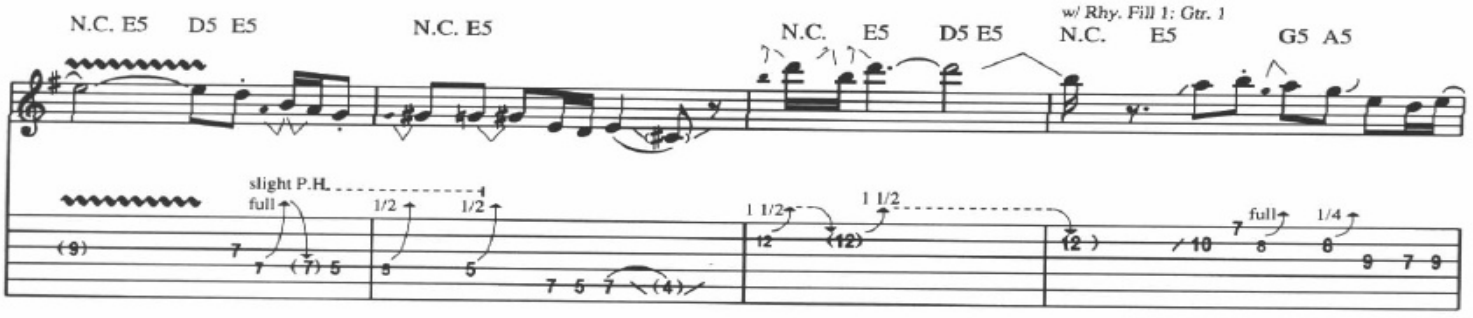
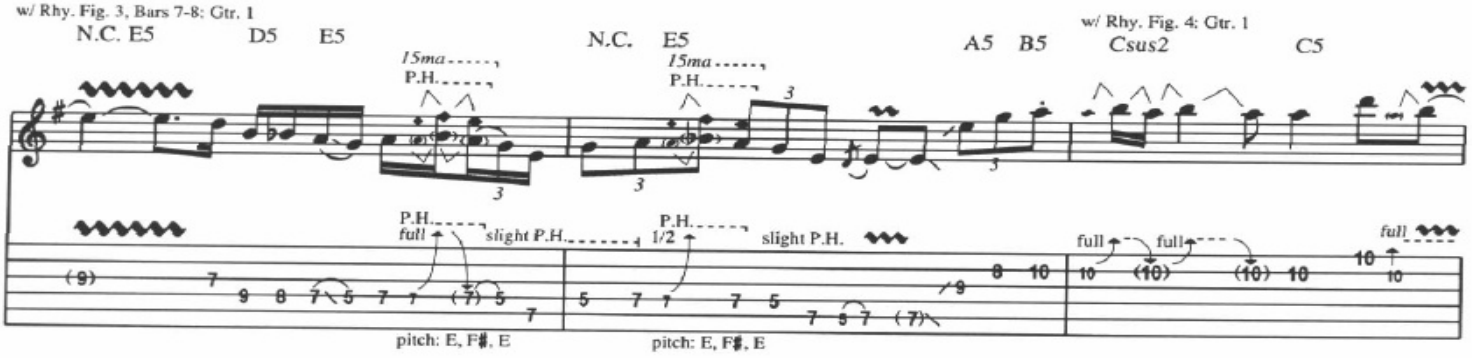
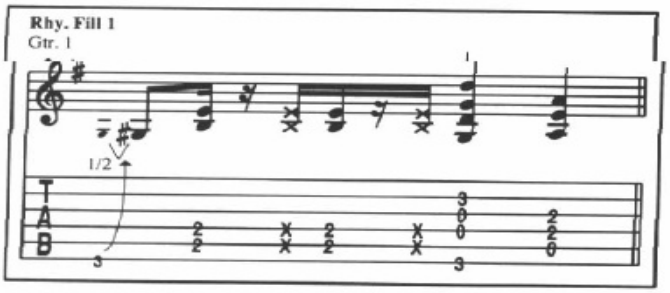

Em7
E5
D5
G5
A5
N.C.
E5
D5
E5
full
slight P.H.
1 1/2
End Rhy. Fig. 2
Rhy. Fig. 3
P.M.
1/2
N.C.
E5
D5
A5
N.C.
E5
D5
E5
N.C.
E5
15ma
P.H.
slight P.H.
1/4
N.C.
E5
D5
E5
N.C.
E5
N.C.
E5
D5
E5

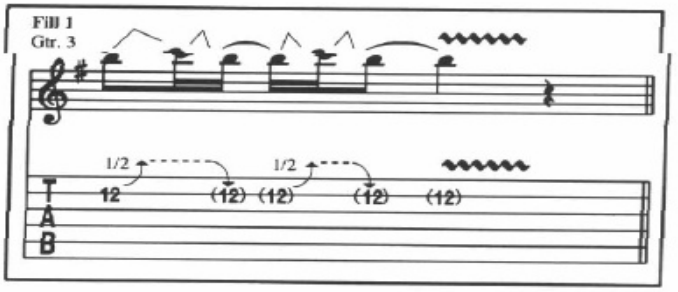

N.C. E5
A5 B5
Csus2
C5
Csus2
N.C. A5
Asus2
End Rhy. Fig. 3
Rhy. Fig. 4
let ring
P.M.
w/ bar
N.C.
Csus2
C5
Csus2
N.C.
D(add4)
G5
A5
N.C. E5
D5 E5
N.C. E5
D5
A5
End Rhy. Fig. 4
Rhy. Fig. 5

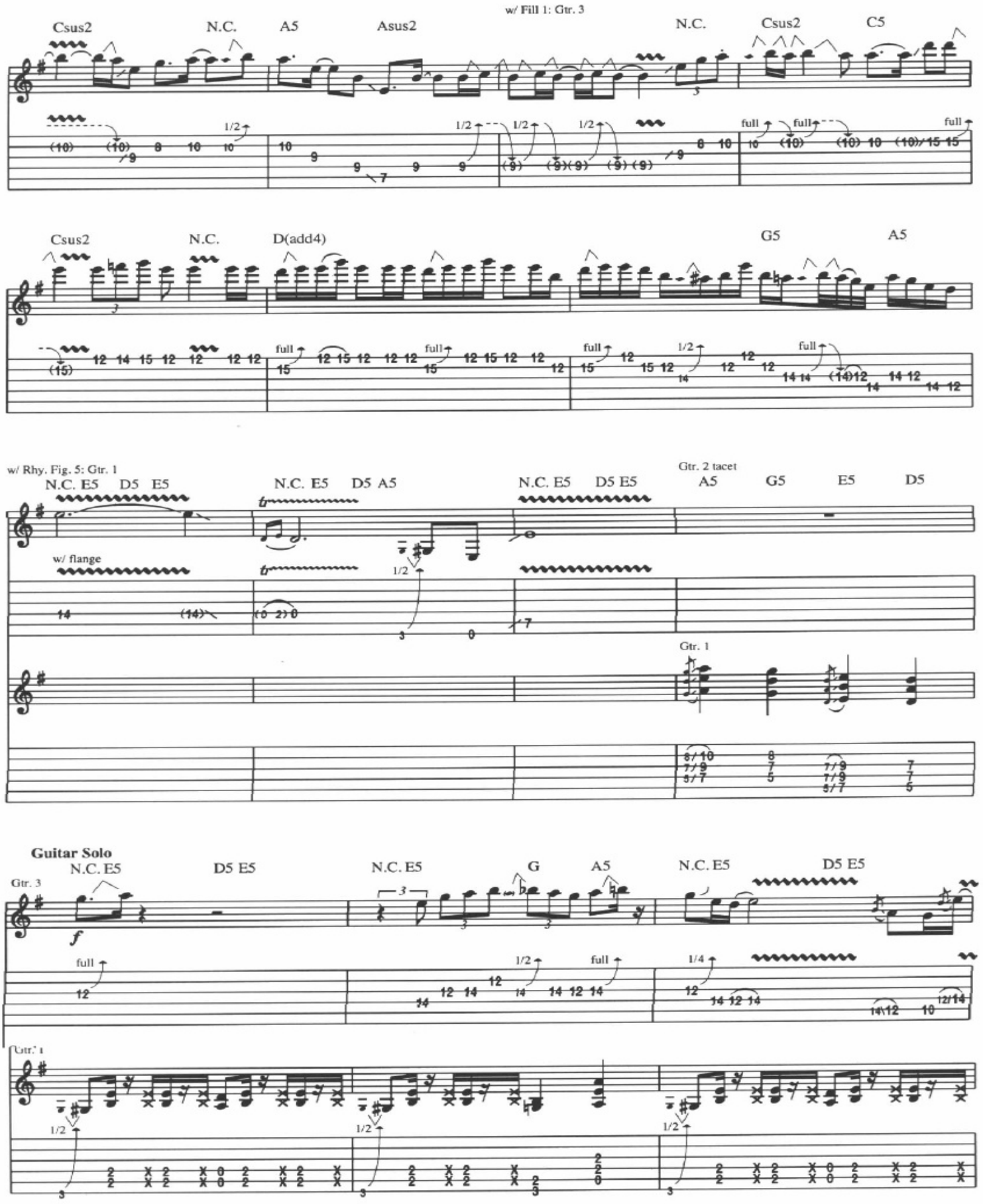

N.C. E5 D5 E5
8va
Harm.
D5 G5 A5
w/ Rhy. Fig. 3, bars 1-5: Gtr. 1
N.C. E5 D5 E5 N.C. E5 D5 A5
15ma
P.H.
Harm.
w/ bar
1 1/2
P.H.
full
1/4
End Rhy. Fig. 5
1/2

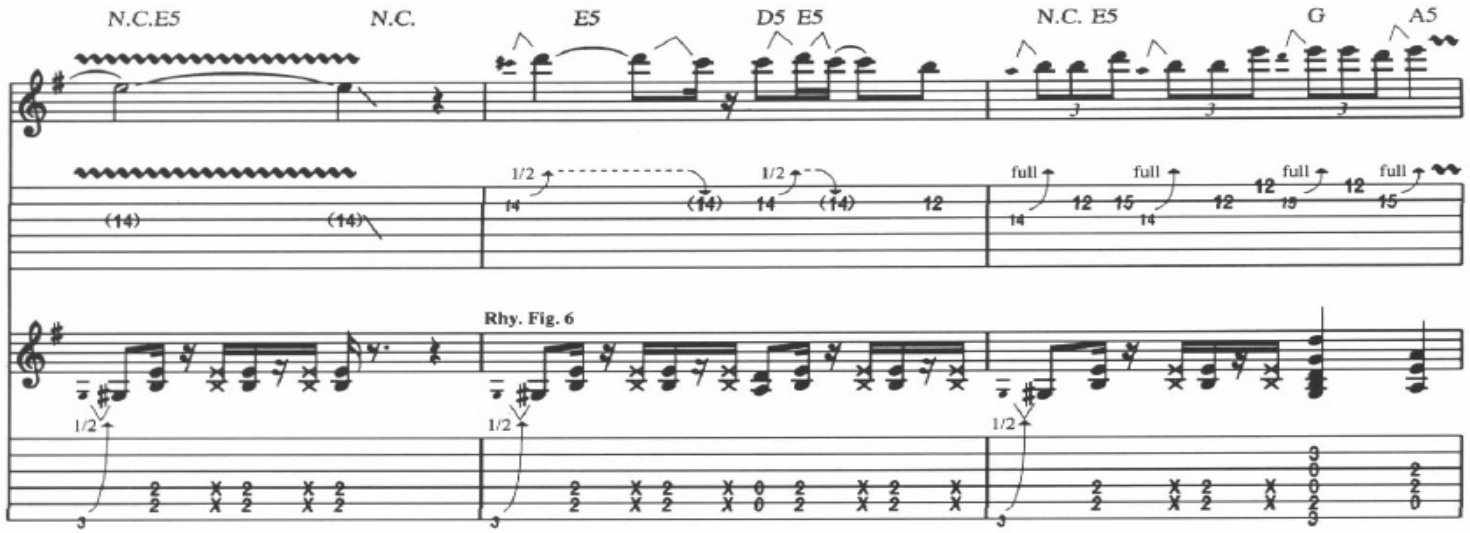

N.C. E5 D5 E5
N.C. E5
N.C. E5 D5 E5
w/ Rhy. Fill 1: Gtr. 1
N.C. E5 G5 A5
slight P.H.
full
1/2
1 1/2
full
1/4

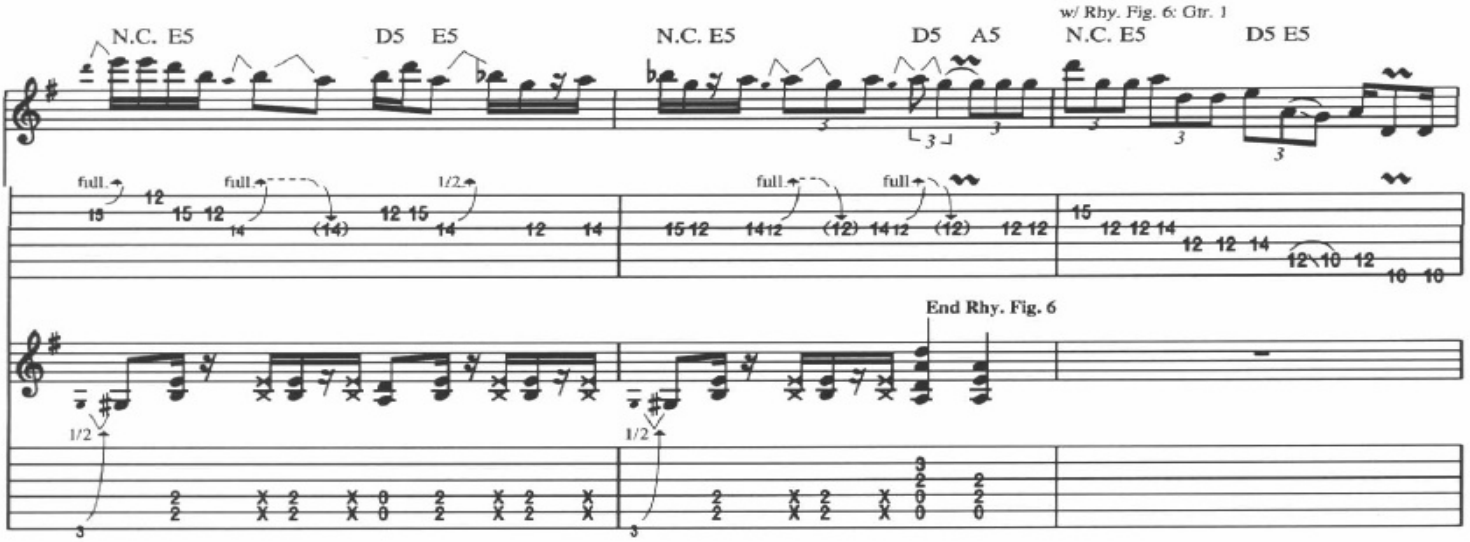

w/ Rhy. Fig. 3, Bars 7-8: Gtr. 1
N.C. E5 D5 E5
15ma
P.H.
N.C. E5
A5 B5
w/ Rhy. Fig. 4: Gtr. 1
Csus2
C5
full
slight P.H.
1/2
full
pitch: E, F♯, E
pitch: E, F♯, E

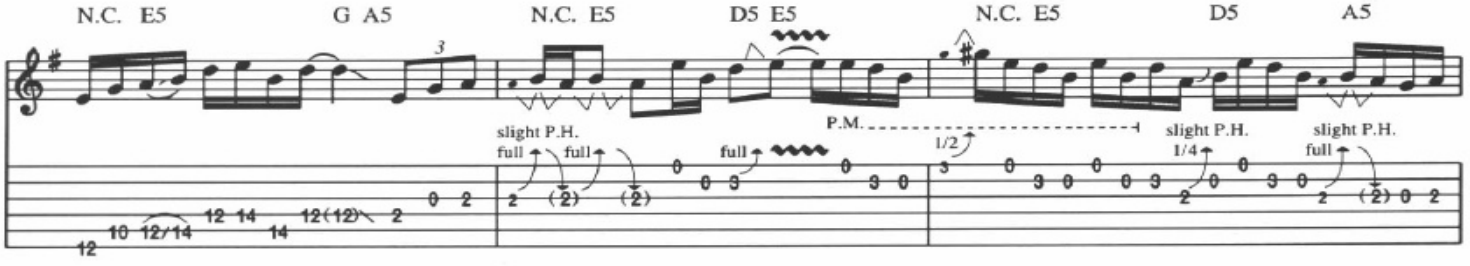

Rhy. Fill 1
Gtr. 1
1/2
T
A
B

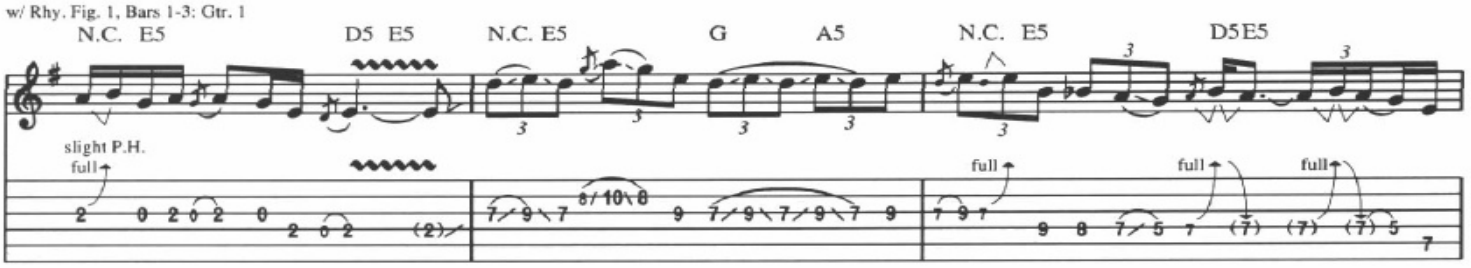

Fill 1
Gtr. 3
1/2
1/2
T
A
B

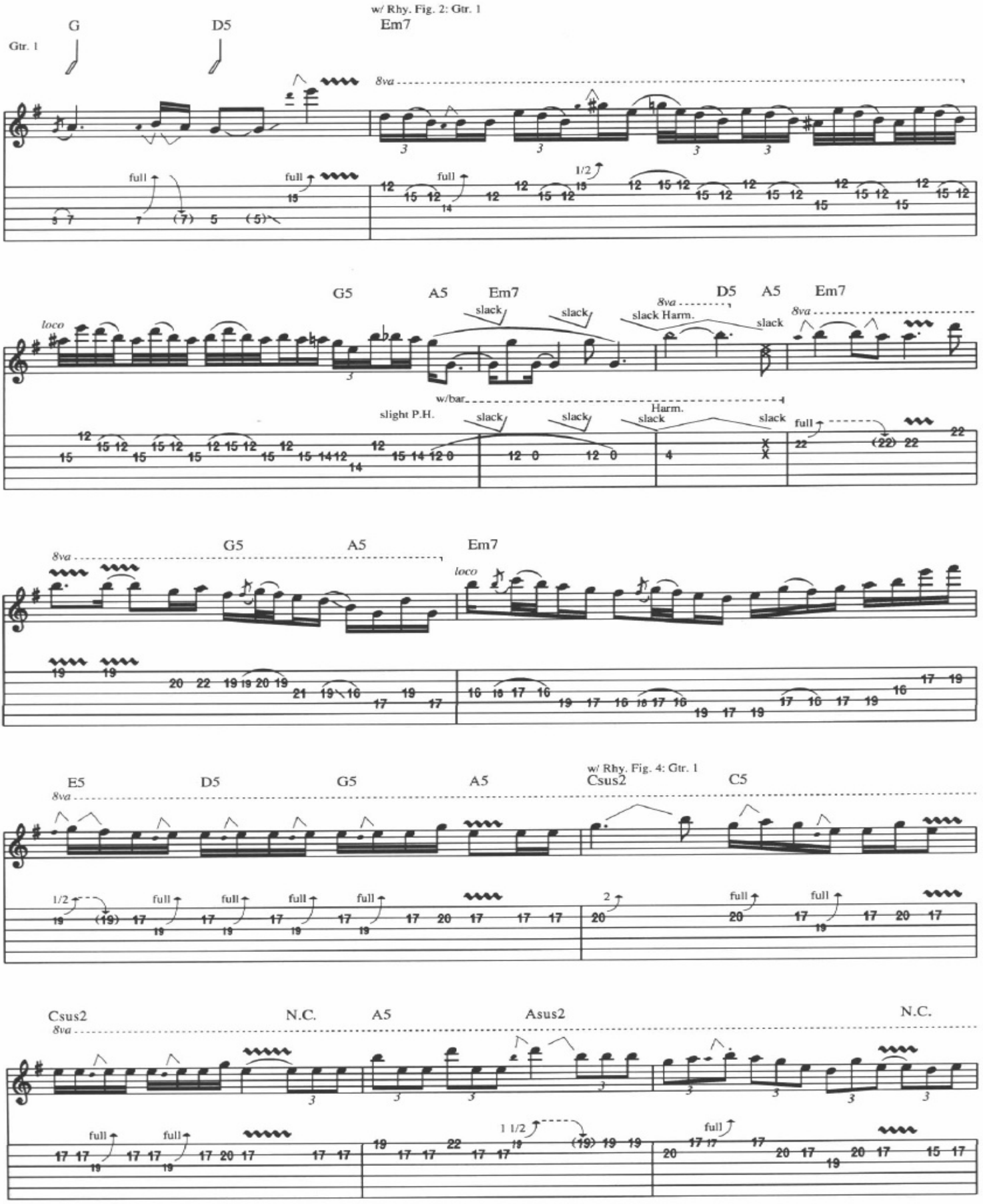

w/ Fill 1: Gtr. 3
Csus2
N.C.
A5
Asus2
N.C.
Csus2
C5
Csus2
N.C.
D(add4)
G5
A5
w/ Rhy. Fig. 5: Gtr. 1
N.C. E5 D5 E5
N.C. E5 D5 A5
N.C. E5 D5 E5
Gtr. 2 tacet
A5
G5
E5
D5
w/ flange
Gtr. 1
Guitar Solo
N.C. E5
D5 E5
N.C. E5
G
A5
N.C. E5
D5 E5
Gtr. 3
Gtr. 1

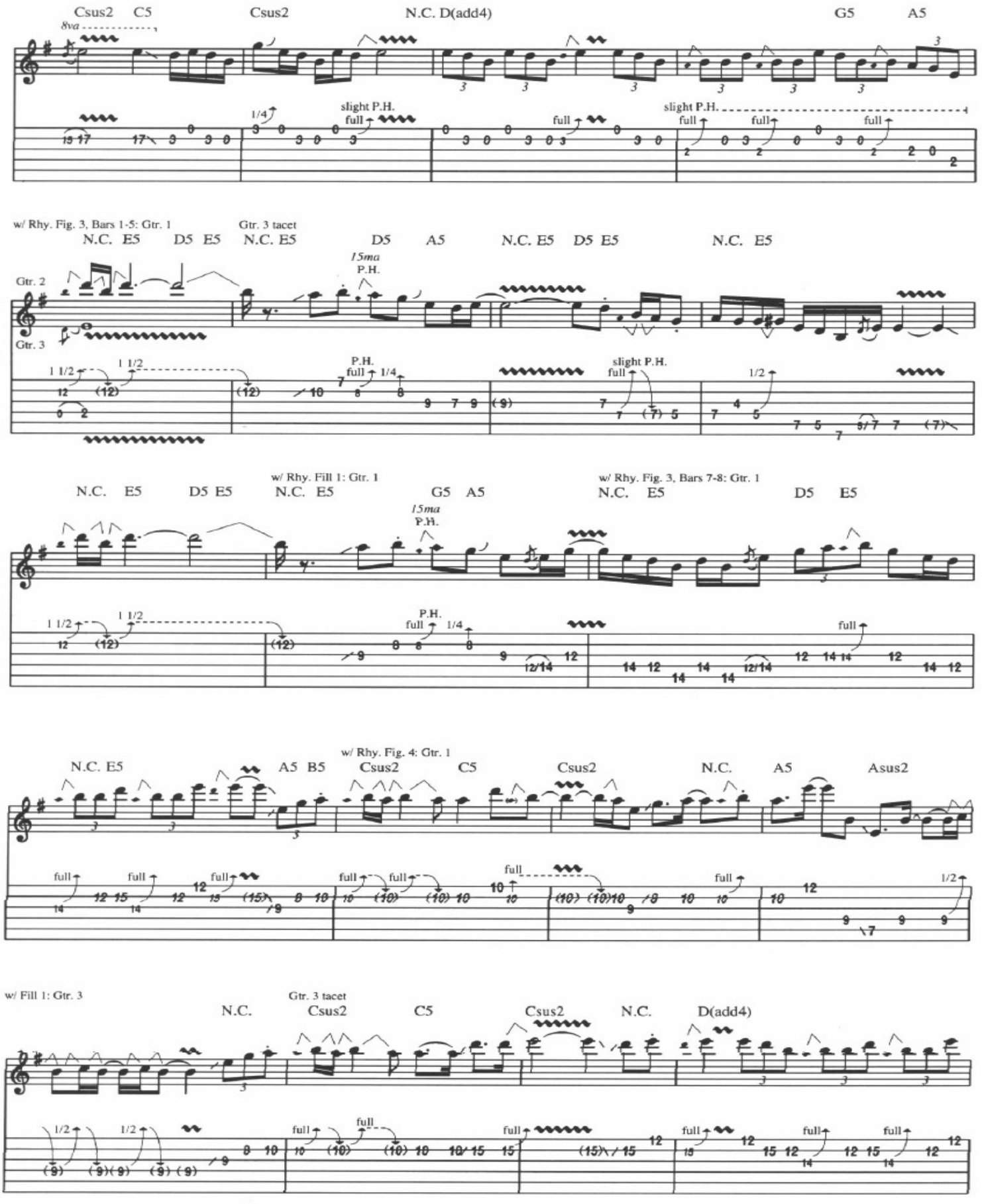

N.C.E5
N.C.
E5
D5 E5
N.C. E5
G
A5
Rhy. Fig. 6

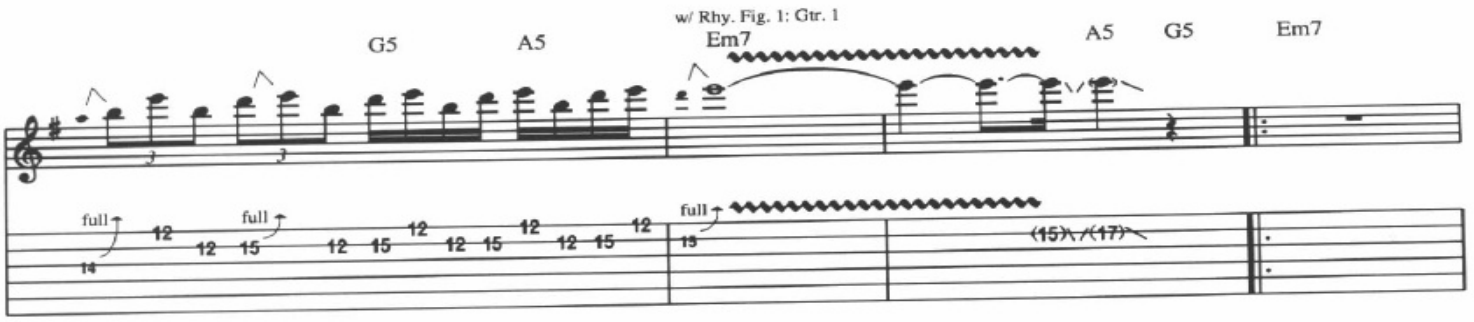

w/ Rhy. Fig. 6: Gtr. 1
N.C. E5
D5 E5
N.C. E5
D5 A5
N.C. E5
D5 E5
End Rhy. Fig. 6

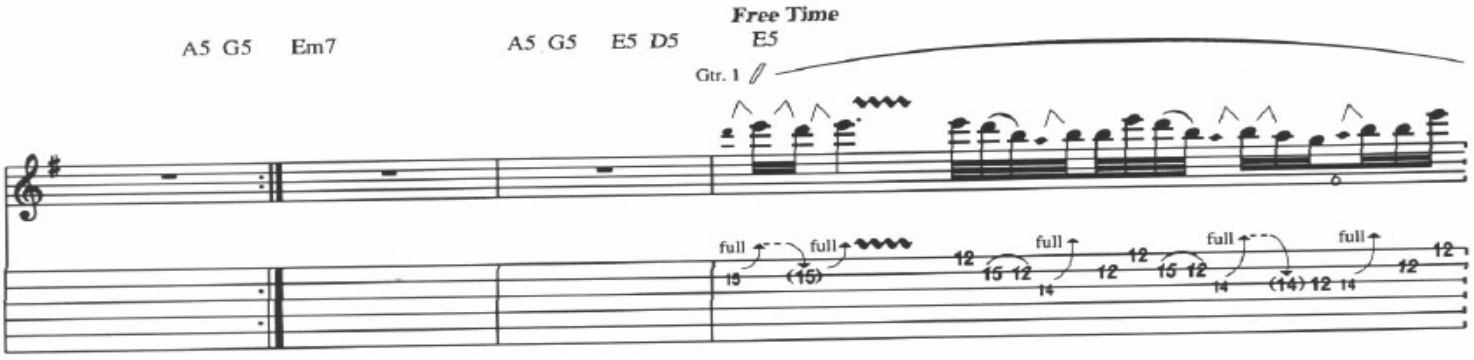

N.C. E5
G A5
N.C. E5
D5 E5
N.C. E5
D5
A5
slight P.H.
P.M.
slight P.H.
slight P.H.

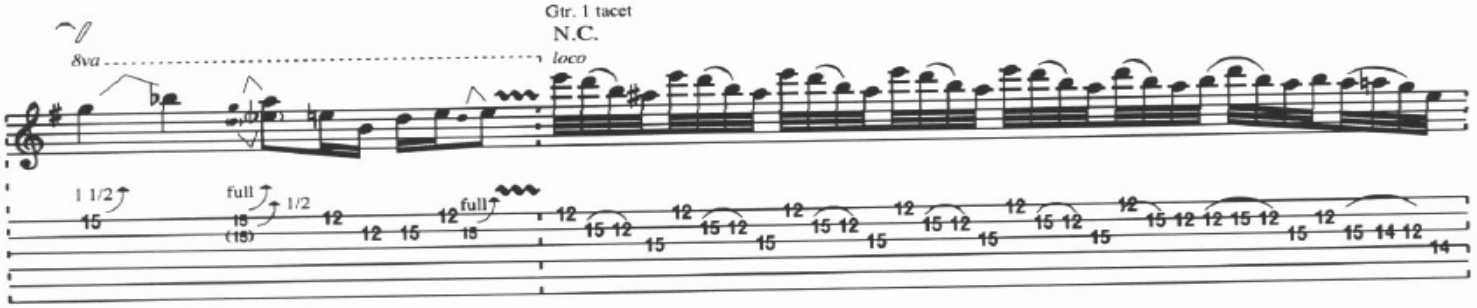

w/ Rhy. Fig. 1, Bars 1-3: Gtr. 1
N.C. E5
D5 E5
N.C. E5
G
A5
N.C. E5
D5E5
slight P.H.

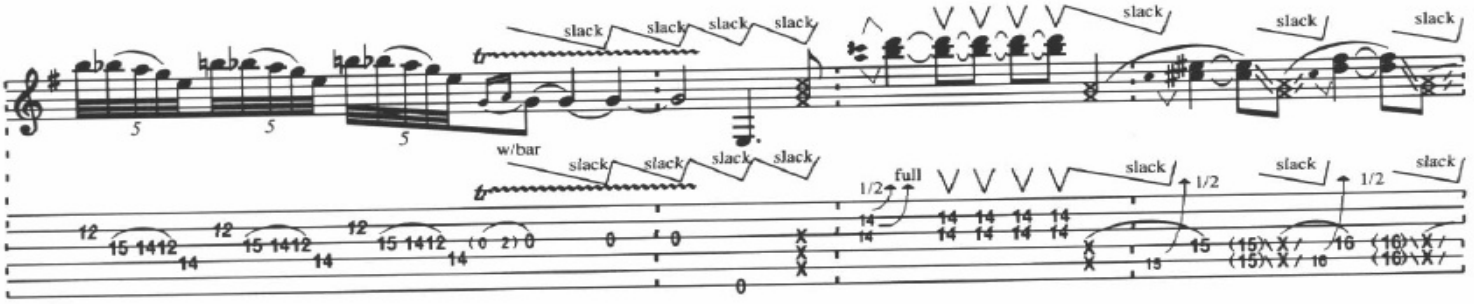

w/ Rhy. Fig. 2: Gtr. 1
G
D5
Em7
Gtr. 1
8va
full
1/2
G5
A5
Em7
D5
A5
Em7
loco
slack
slack Harm.
w/bar
slight P.H.
Harm.
G5
A5
Em7
E5
D5
G5
A5
w/ Rhy. Fig. 4: Gtr. 1
Csus2
C5
Csus2
N.C.
A5
Asus2
N.C.
1 1/2

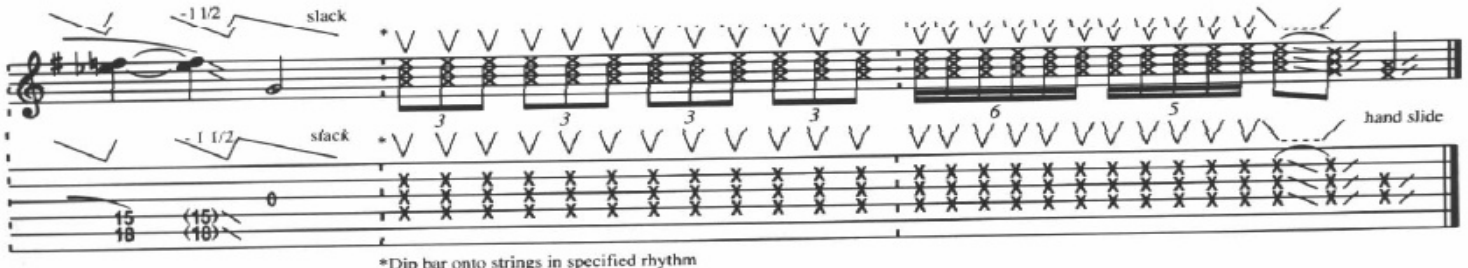

Csus2 C5
8va
Csus2
N.C. D(add4)
G5 A5
1/4
slight P.H.
full
slight P.H.
full
full
full
w/ Rhy. Fig. 3, Bars 1-5: Gtr. 1
Gtr. 3 tacet
N.C. E5 D5 E5 N.C. E5 D5 A5 N.C. E5 D5 E5 N.C. E5
15ma
P.H.
Gtr. 2
Gtr. 3
1 1/2
1 1/2
P.H.
full
1/4
slight P.H.
full
1/2
w/ Rhy. Fill 1: Gtr. 1
w/ Rhy. Fig. 3, Bars 7-8: Gtr. 1
N.C. E5 D5 E5 N.C. E5 G5 A5 N.C. E5 D5 E5
15ma
P.H.
1 1/2
1 1/2
P.H.
full
1/4
full
w/ Rhy. Fig. 4: Gtr. 1
N.C. E5 A5 B5 Csus2 C5 Csus2 N.C. A5 Asus2
full
full
full
full
full
full
full
1/2
w/ Fill 1: Gtr. 3
Gtr. 3 tacet
N.C. Csus2 C5 Csus2 N.C. D(add4)
1/2
1/2
full
full
full
full
full
full







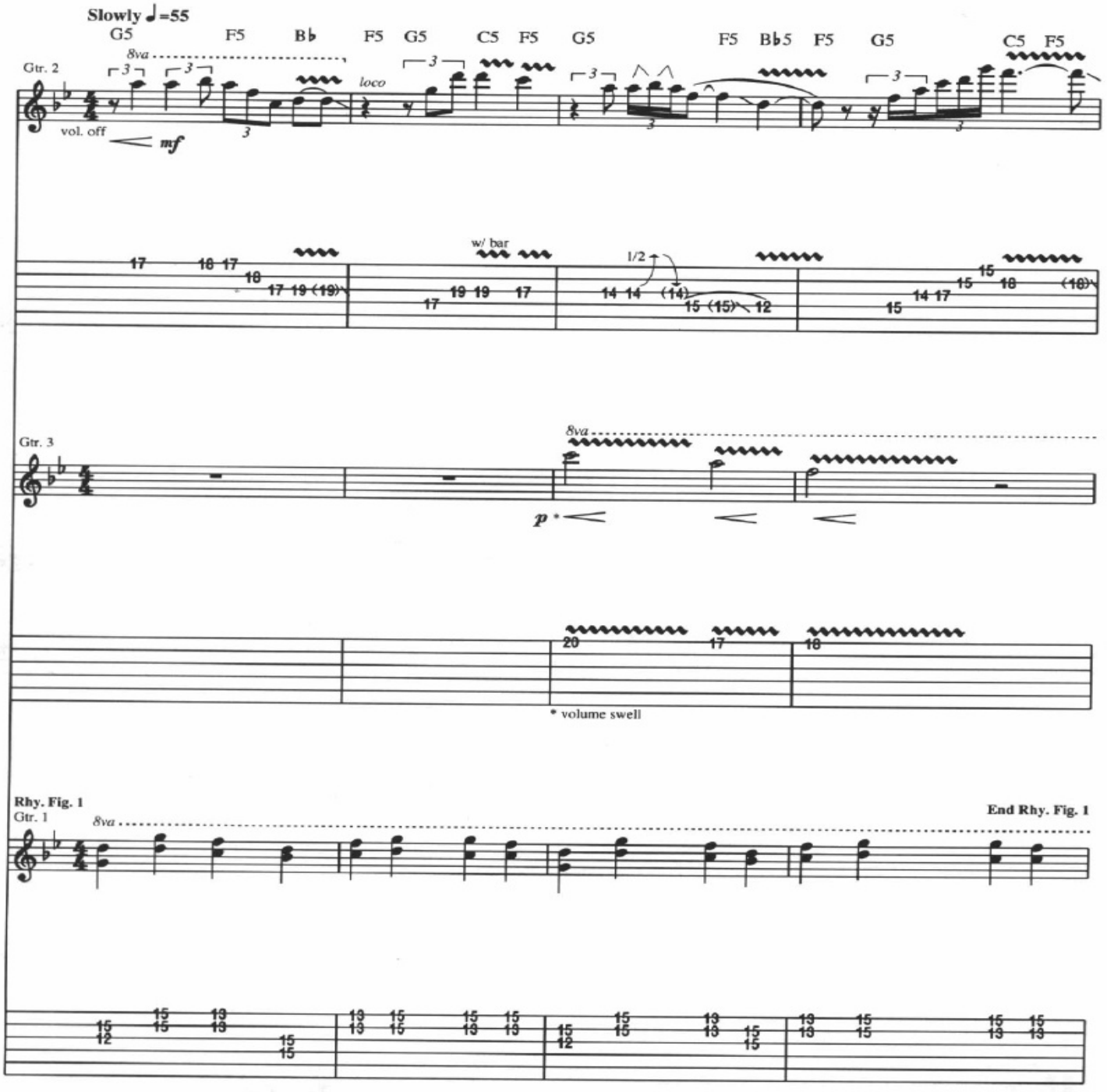


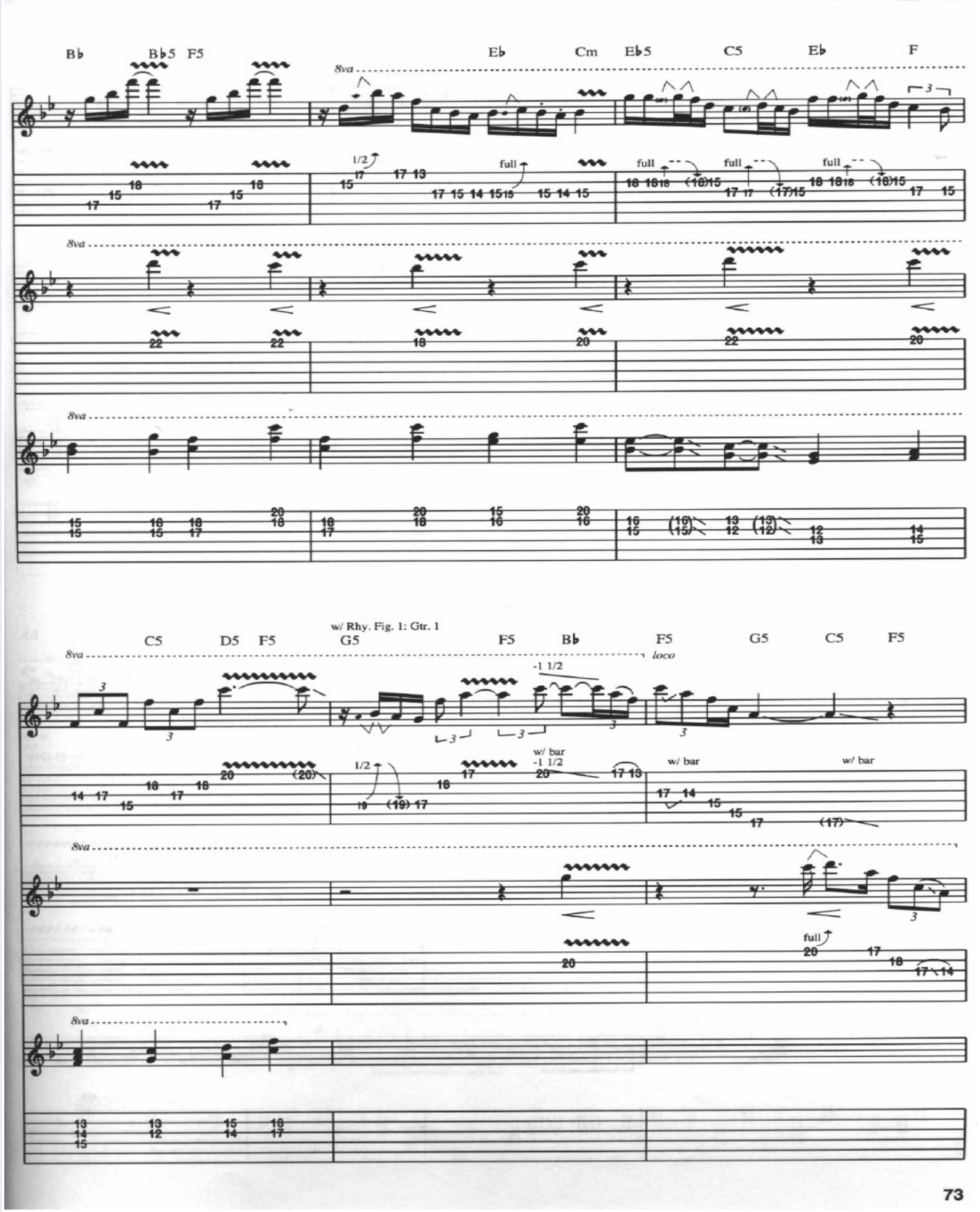


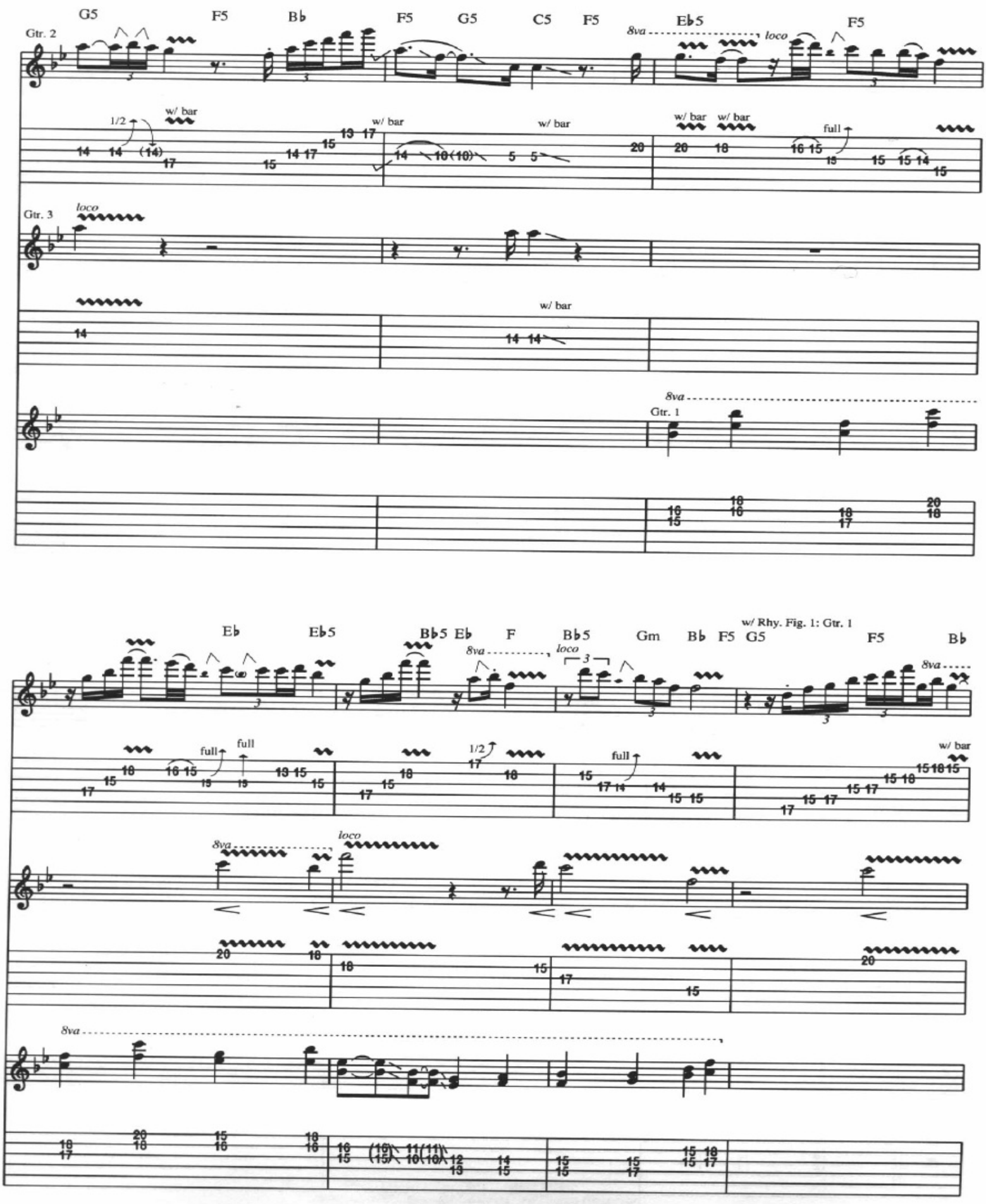
*Dip bar onto strings in specified rhythm

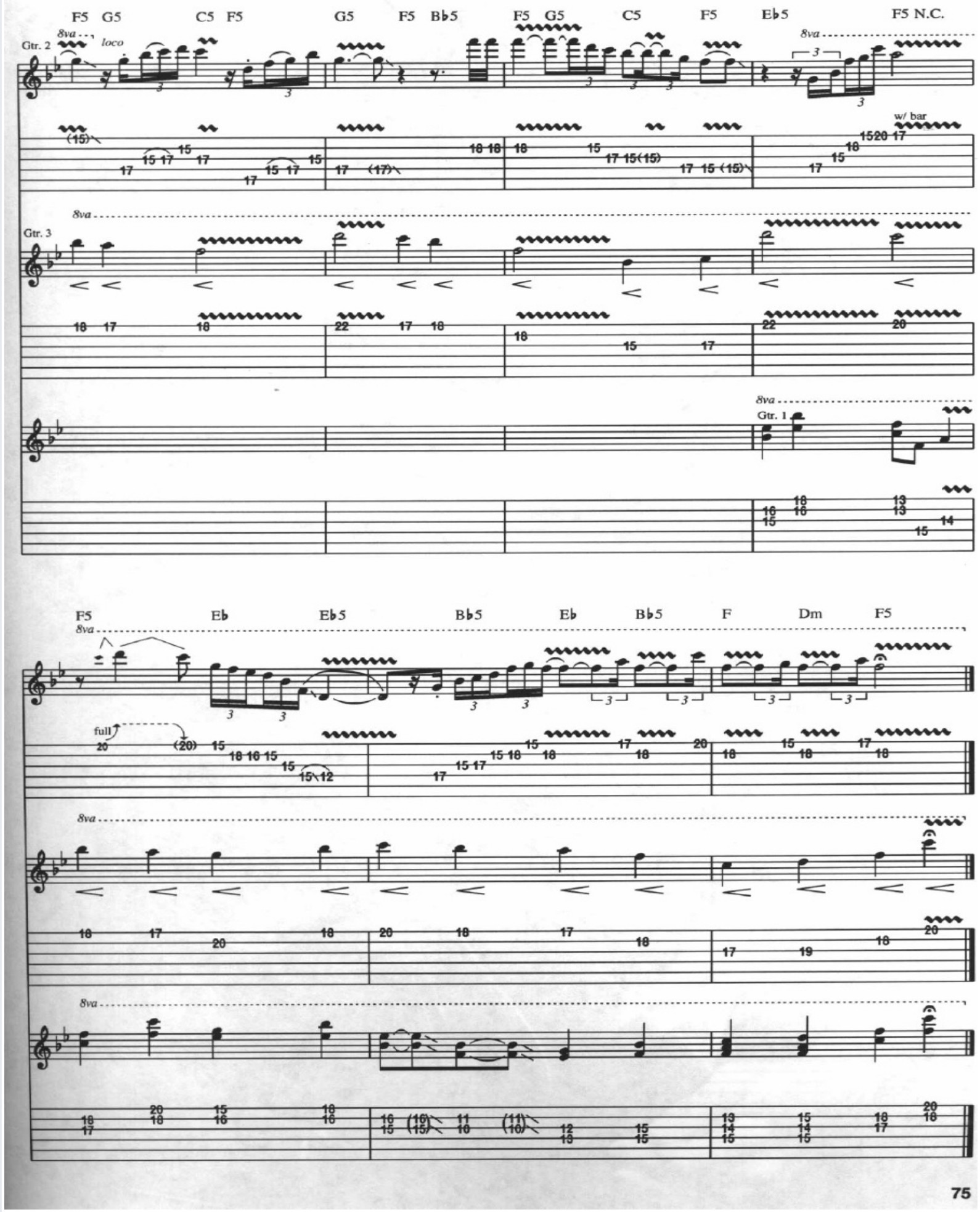
Where Angels Sing

By Vinnie Moore



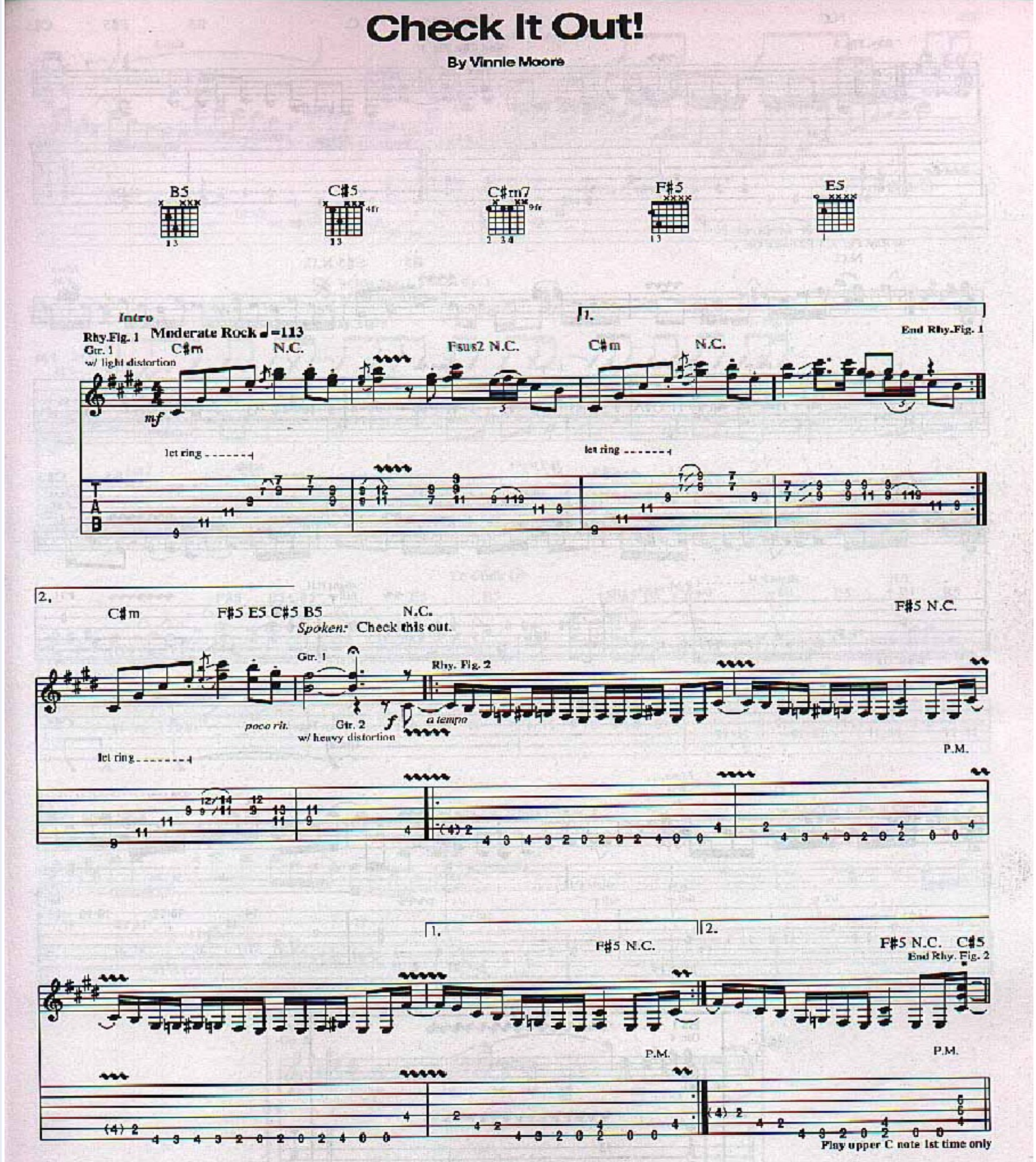

B♭
B♭5
F5
E♭
Cm
E♭5
C5
E♭
F
8va
1/2
full
full
full
full
8va
8va
w/ Rhy. Fig. 1: Gtr. 1
C5
D5
F5
G5
F5
B♭
F5
G5
C5
F5
8va
loco
-1 1/2
w/ bar
-1 1/2
w/ bar
w/ bar
8va
full
8va


G5
F5
B♭
F5
G5
C5
F5
E♭5
F5
Gtr. 2
8va
loco
1/2
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
full
Gtr. 3
loco
w/ bar
8va
Gtr. 1
E♭
E♭5
B♭5
E♭
F
B♭5
Gm
B♭
F5
G5
F5
B♭
w/ Rhy. Fig. 1: Gtr. 1
8va
loco
full
full
1/2
full
w/ bar
8va
loco
8va
(10)
(11)
(10)


F5 G5 C5 F5 G5 F5 B♭5 F5 G5 C5 F5 E♭5 F5 N.C.
8va
loco
Gtr. 2
w/ bar
Gtr. 3
Gtr. 1
F5 E♭ E♭5 B♭5 E♭ B♭5 F Dm F5
full

Check It Out!

By Vinnie Moore



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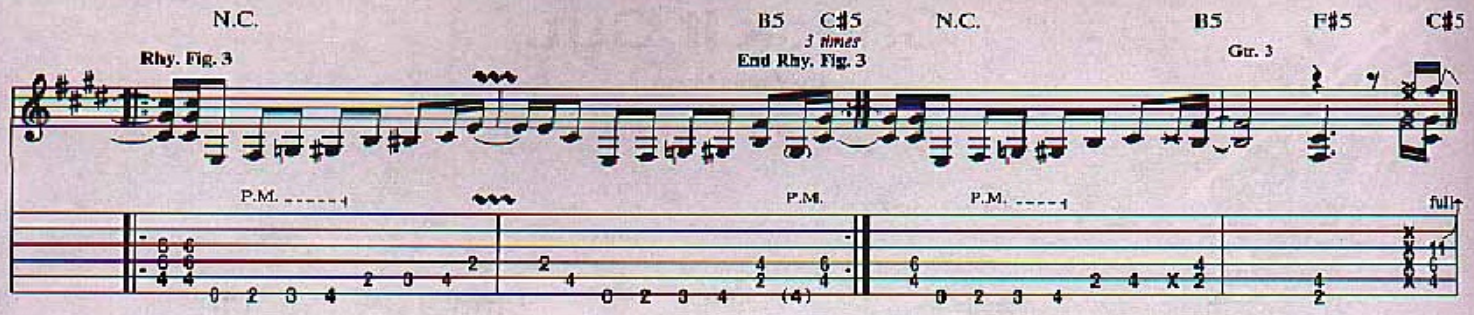
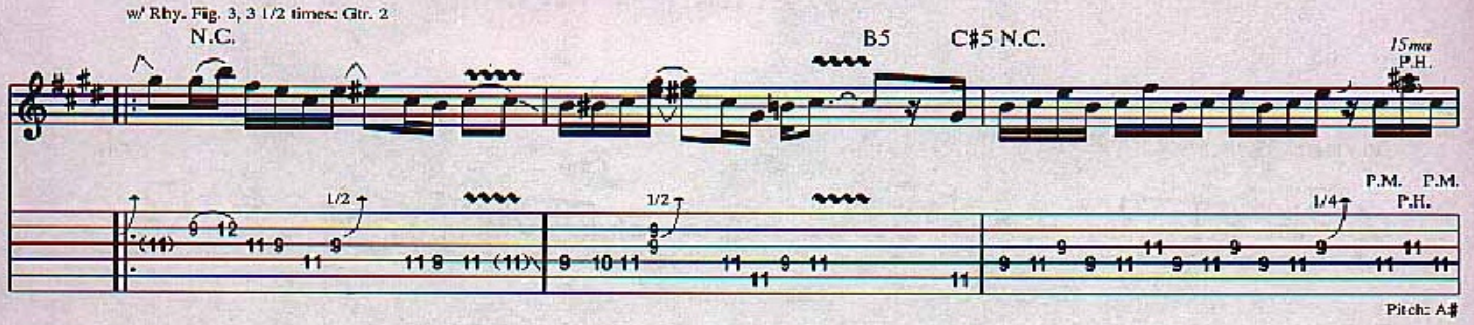
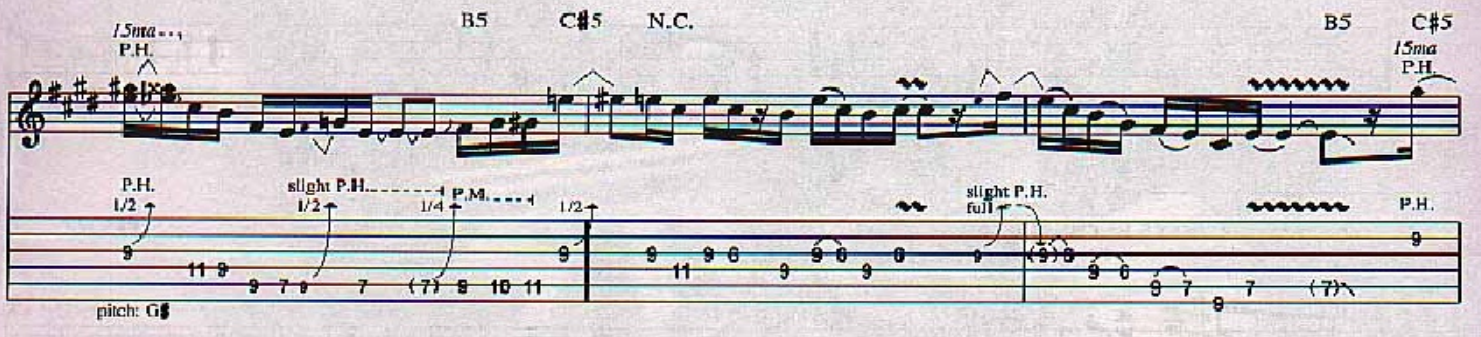
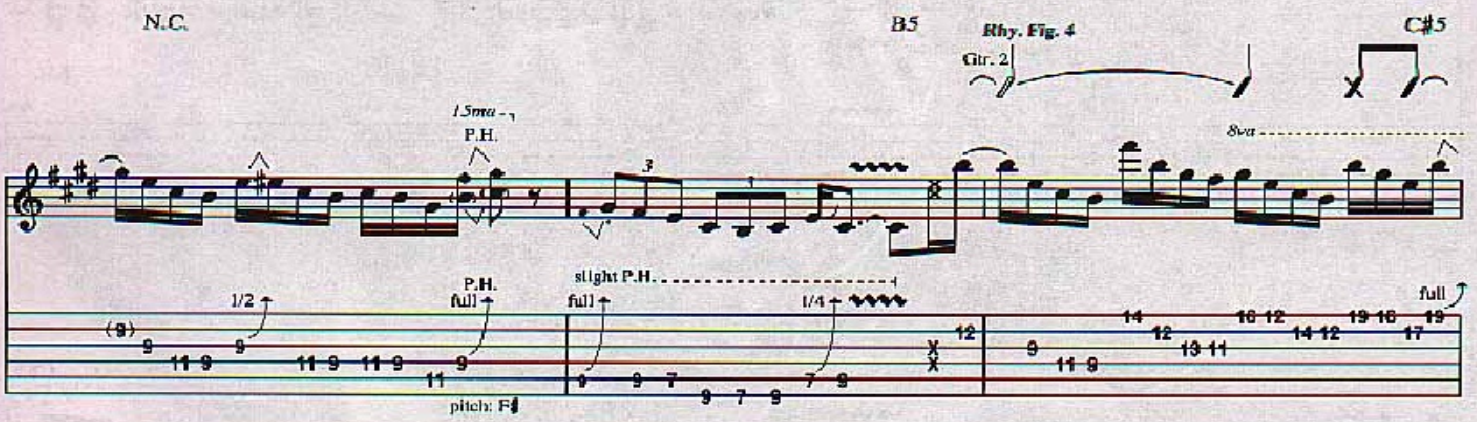
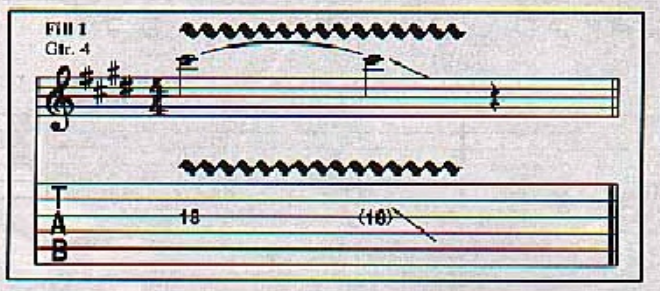
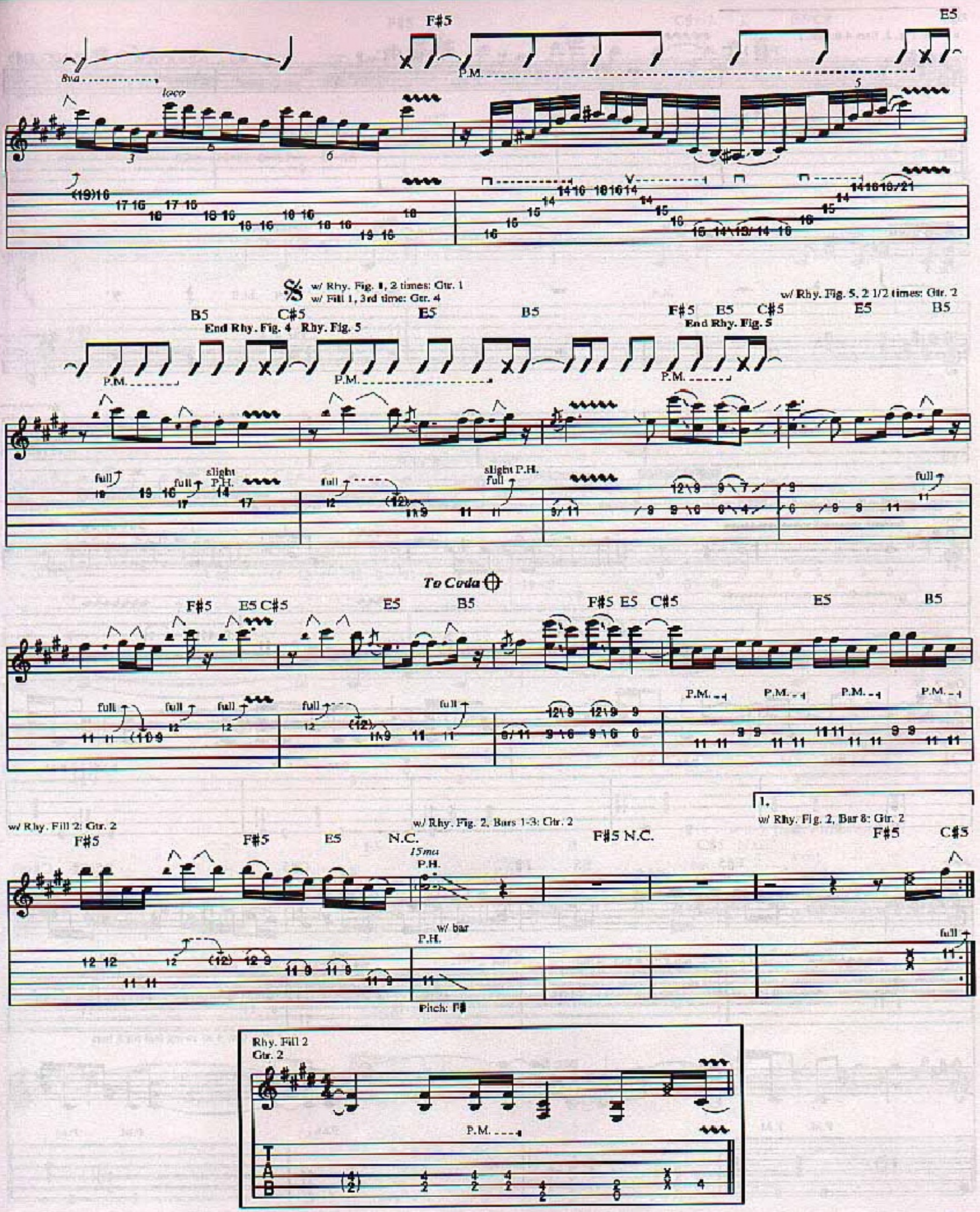

N.C.
B5 C♯5
3 times
End Rhy. Fig. 3
N.C.
B5 F♯5 C♯5
Rhy. Fig. 3
Gtr. 3
P.M.
P.M.
P.M.
full


w/ Rhy. Fig. 3, 3 1/2 times: Gtr. 2
N.C.
B5 C♯5 N.C.
15ma
P.H.
1/2
1/2
1/4
P.M. P.M.
P.H.
Pitch: A♯


B5 C♯5 N.C.
B5 C♯5
15ma
P.H.
P.H.
1/2
slight P.H.
1/2
P.M.
1/4
1/2
slight P.H.
full
P.H.
pitch: G♯

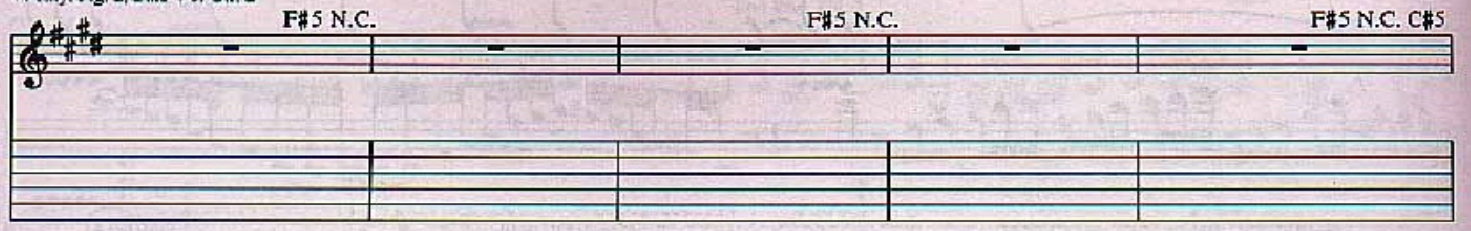

N.C.
B5
Rhy. Fig. 4
Gtr. 2
C♯5
15ma
P.H.
8va
P.H.
full
slight P.H.
full
1/4
full
1/2
pitch: F♯


Fill 1
Gtr. 4
T
A
B
18
(18)

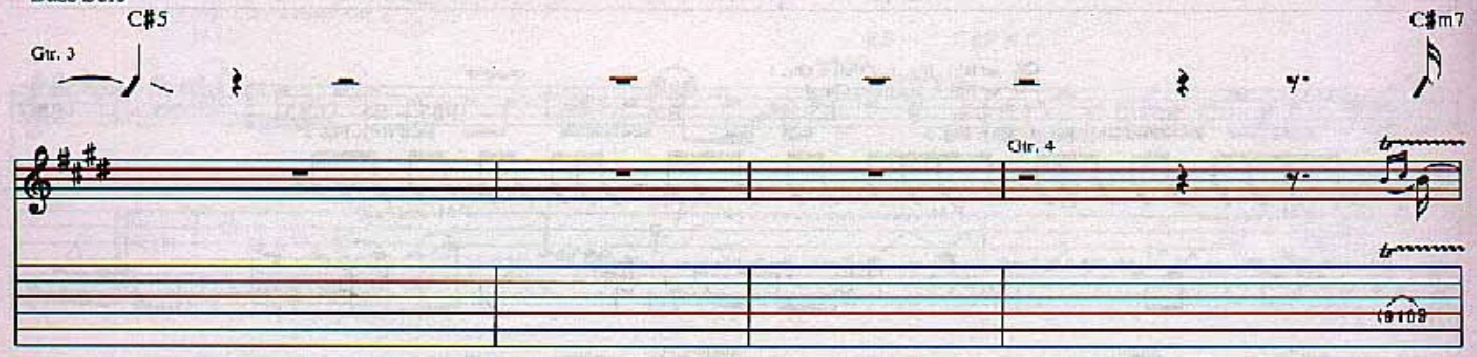

F#5
E5
8va
loco
P.M.
w/ Rhy. Fig. 1, 2 times; Gtr. 1
w/ Fill 1, 3rd time; Gtr. 4
B5 C#5 E5 B5 F#5 E5 C#5 E5 B5
End Rhy. Fig. 4 Rhy. Fig. 5
End Rhy. Fig. 5
w/ Rhy. Fig. 5, 2 1/2 times; Gtr. 2
slight P.H.
full
To Coda
F#5 E5 C#5 E5 B5 F#5 E5 C#5 E5 B5
1.
w/ Rhy. Fig. 2, Bar 8; Gtr. 2
w/ Rhy. Fill 2; Gtr. 2
w/ Rhy. Fig. 2, Bars 1-3; Gtr. 2
F#5 F#5 E5 N.C. F#5 N.C. F#5 C#5
15ma
P.H.
w/ bar
Pitch: F#
Rhy. Fill 2
Gtr. 2
TAB

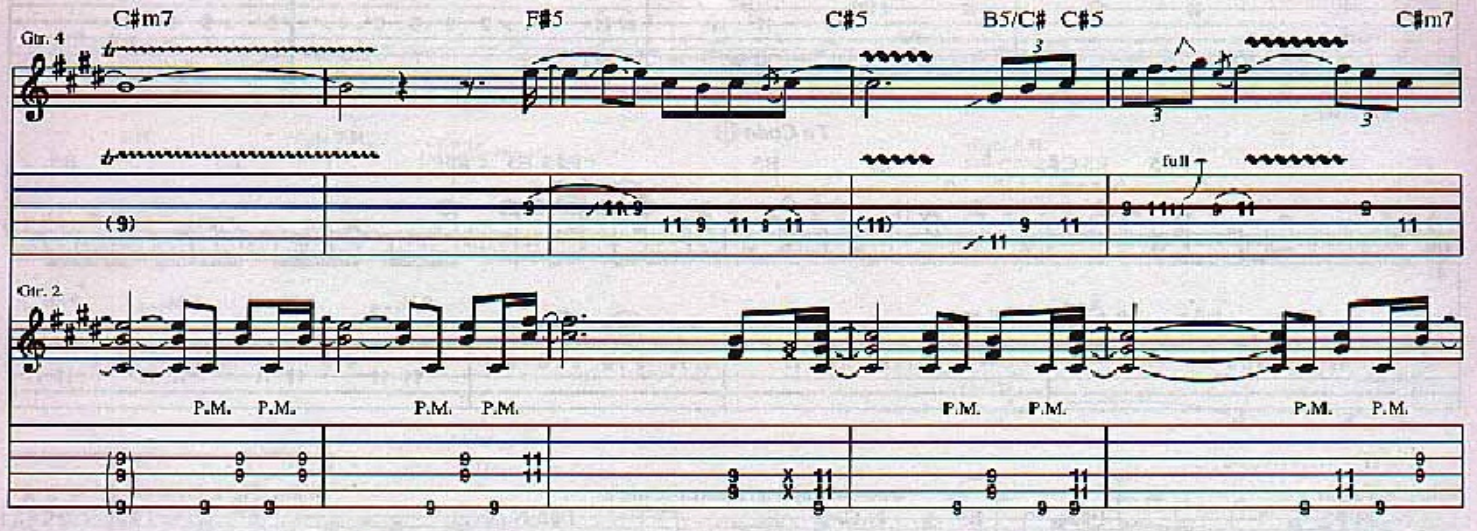
2.

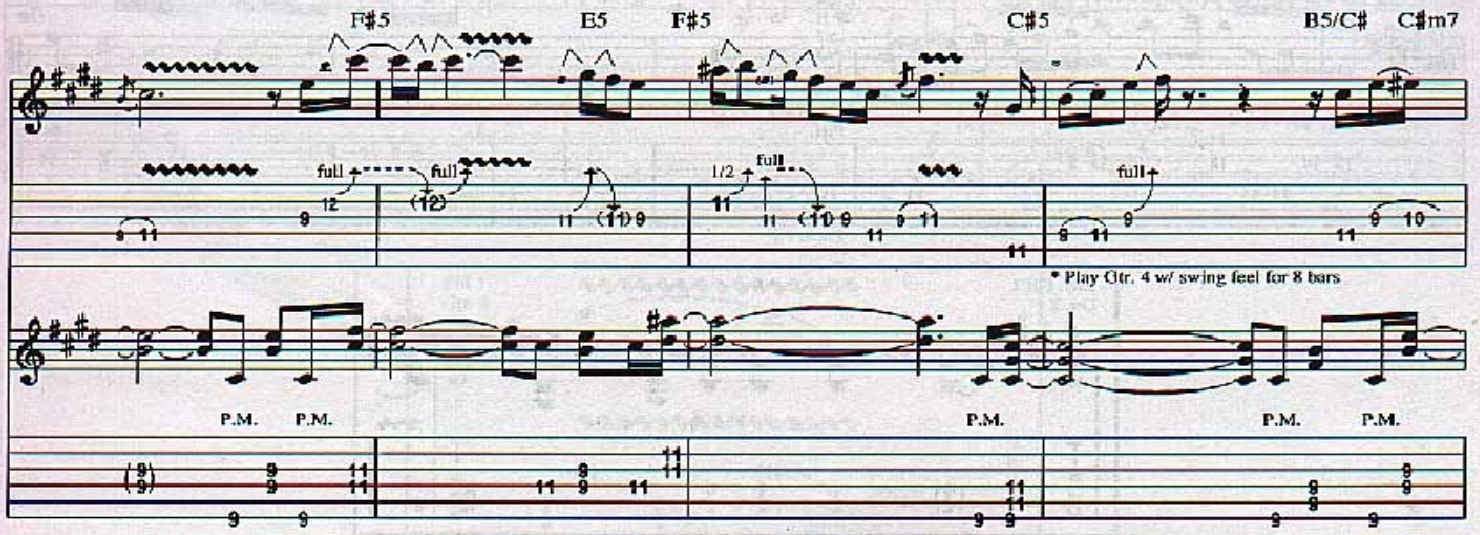
w/ Rhy. Fig. 2, Bars 4–8: Gtr. 2

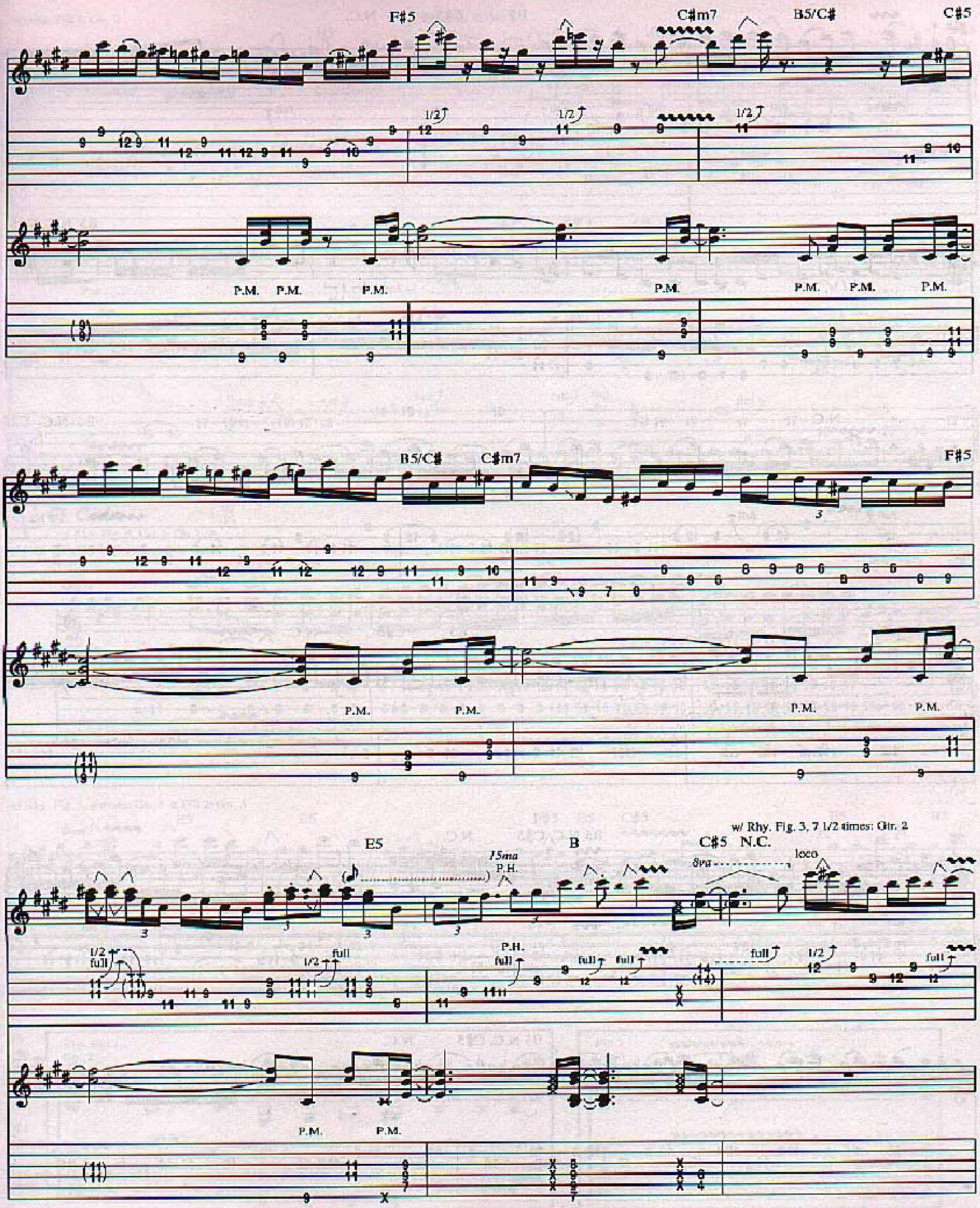


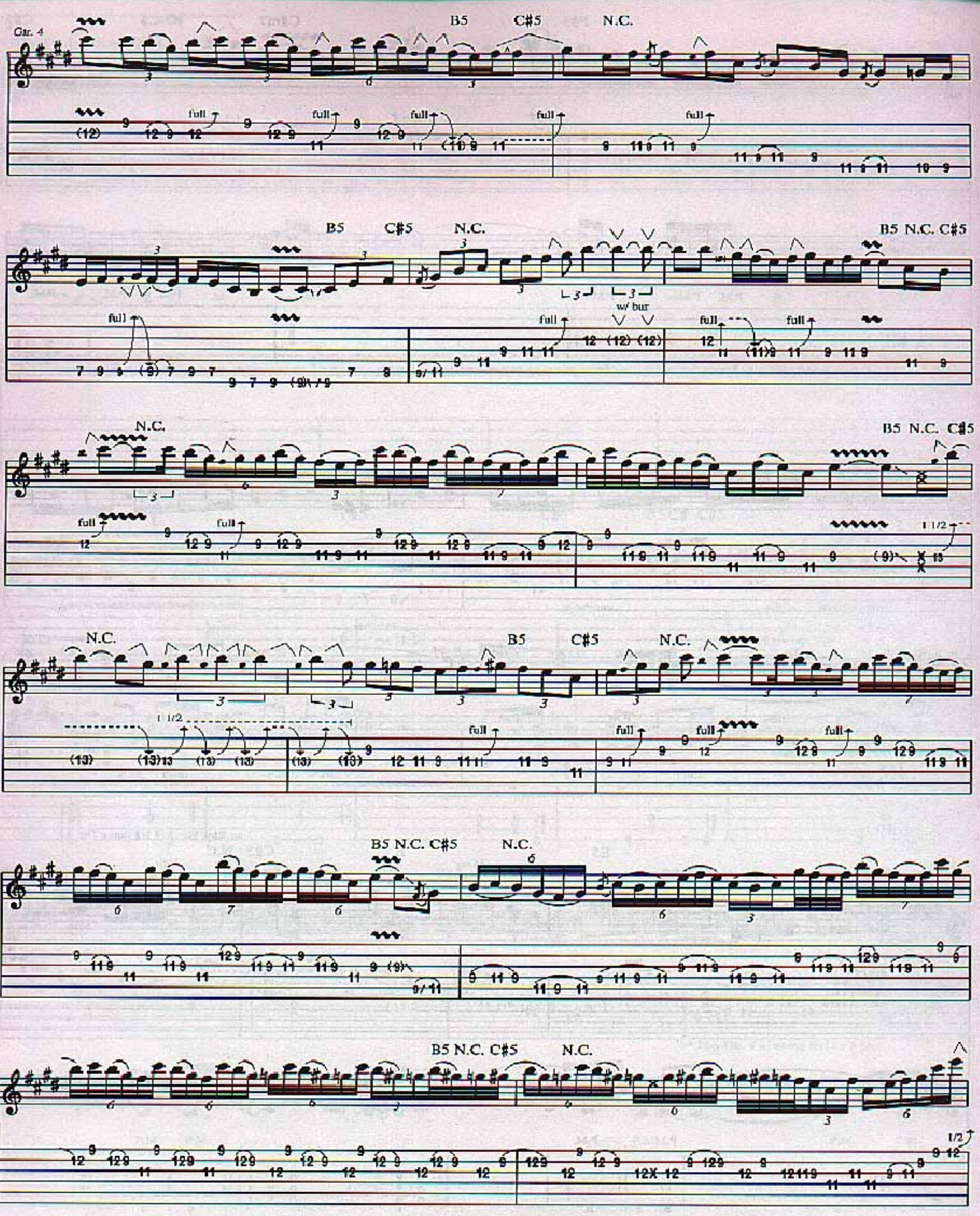
Bass Solo





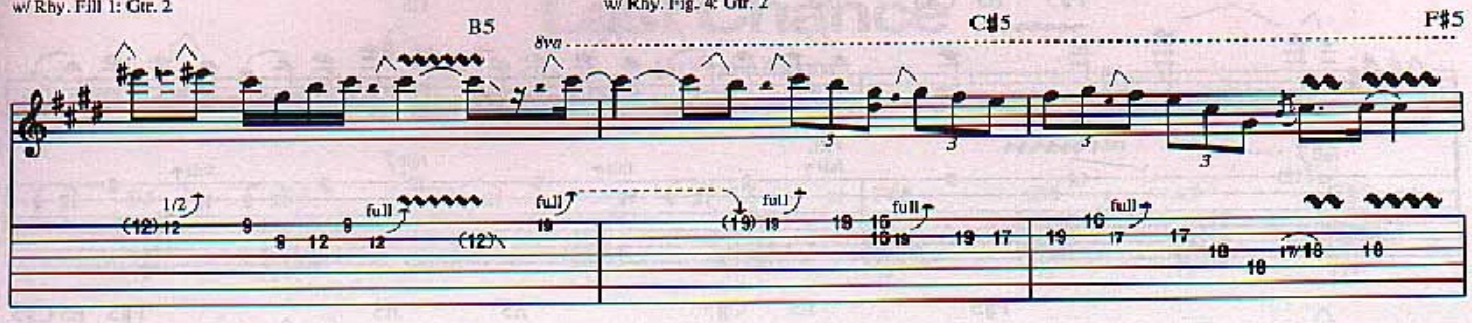



F#5
C#m7
B5/C#
C#5
1/2
P.M.
B5/C#
C#m7
F#5
E5
15ma
P.H.
B
C#5 N.C.
w/ Rhy. Fig. 3, 7 1/2 times; Gtr. 2
8va
loco
full

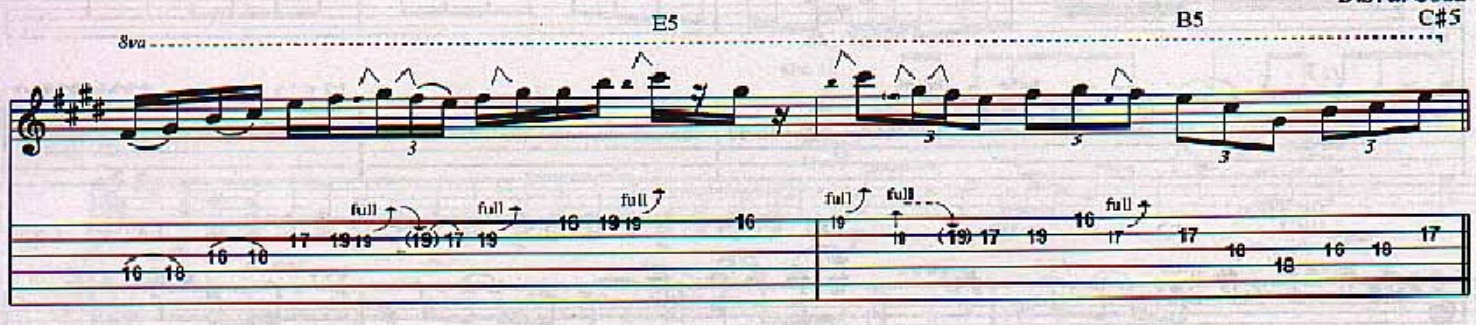

Gtr. 4
B5
C#5
N.C.
full
B5
C#5
N.C.
B5 N.C. C#5
w/ bar
N.C.
B5 N.C. C#5
full
1 1/2
N.C.
B5
C#5
N.C.
1 1/2
full
B5 N.C. C#5
N.C.
B5 N.C. C#5
N.C.
1/2

w/ Rhy. Fill 1: Gtr. 2

w/ Rhy. Fig. 4: Gtr. 2



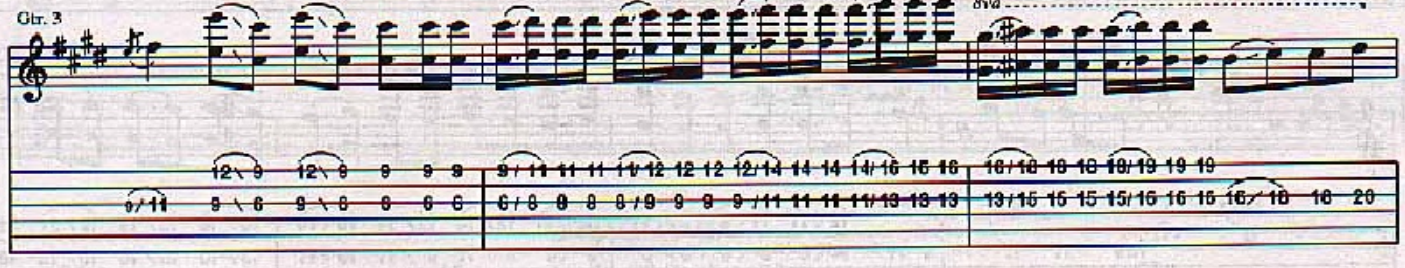
D.S. al Coda



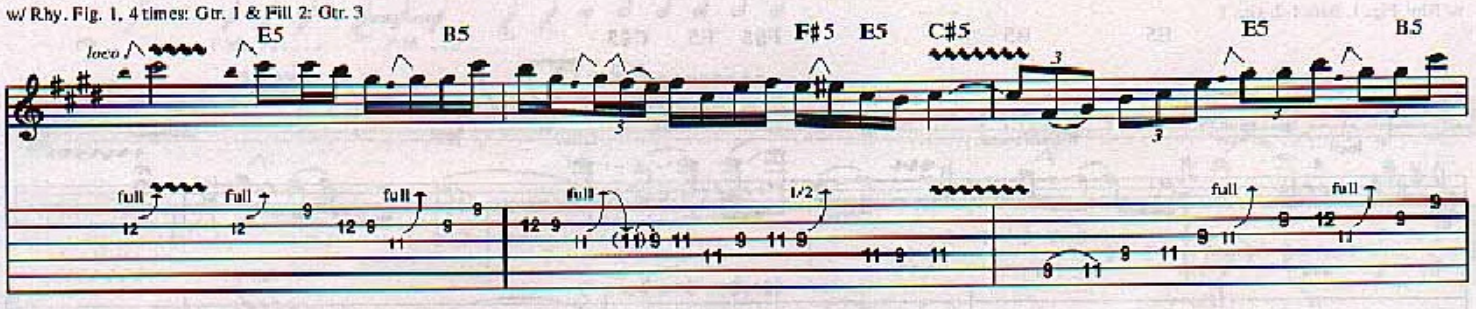
Coda

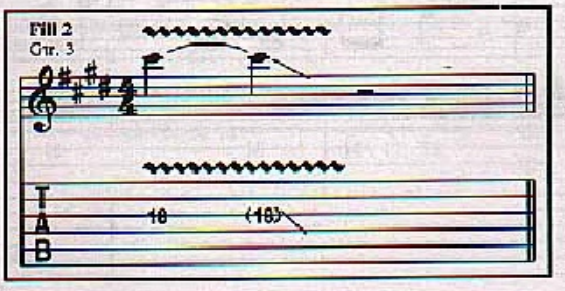
w/ Rhy. Fig. 5, Bar 2: Gtr 2, &
w/ Rhy. Fig. 1, Bars 2-4: Gtr. 1

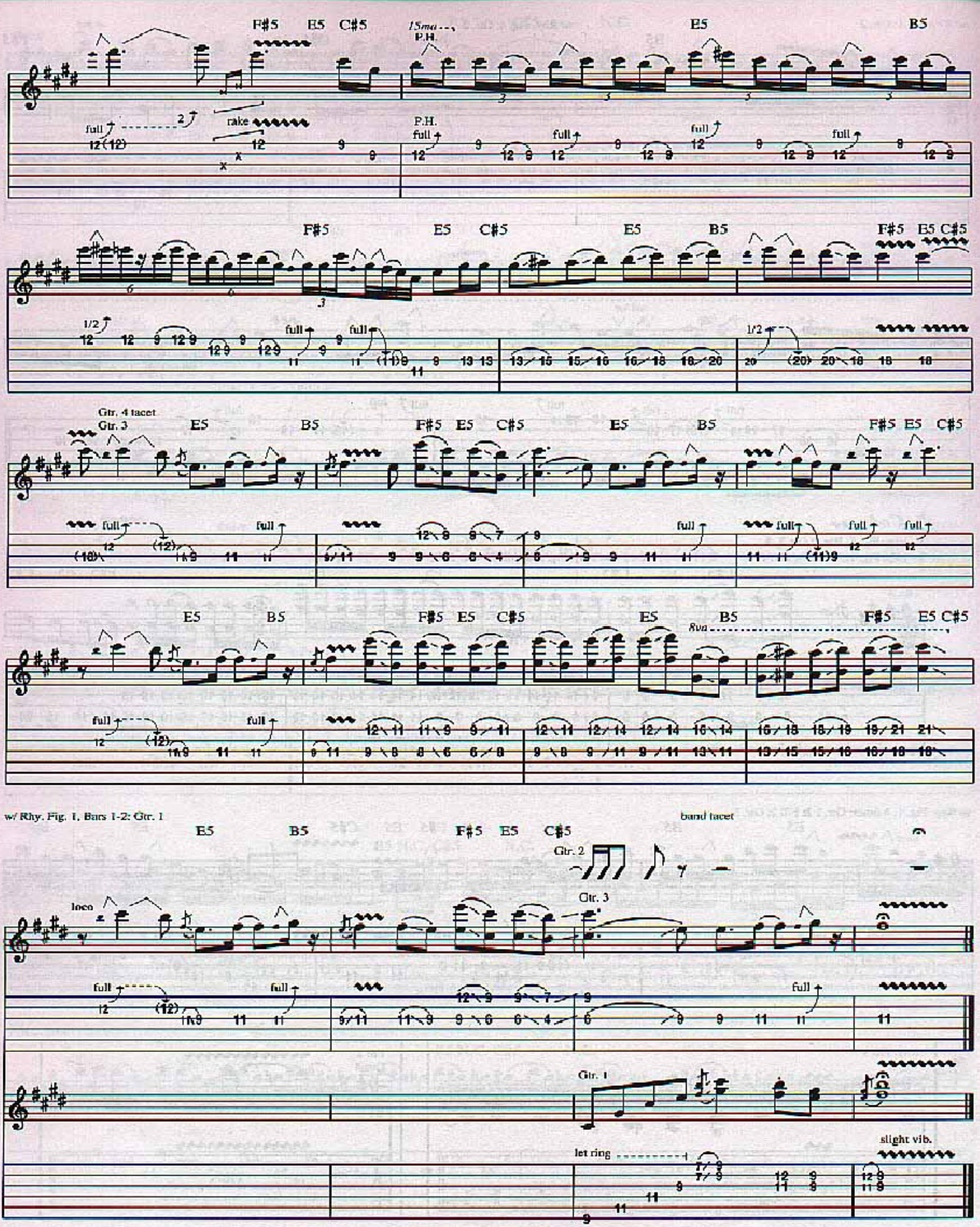
w/ Rhy. Fig. 5, 10 times: Gtr. 2



w/ Rhy. Fig. 1, 4 times: Gtr. 1 & Fill 2: Gtr. 3

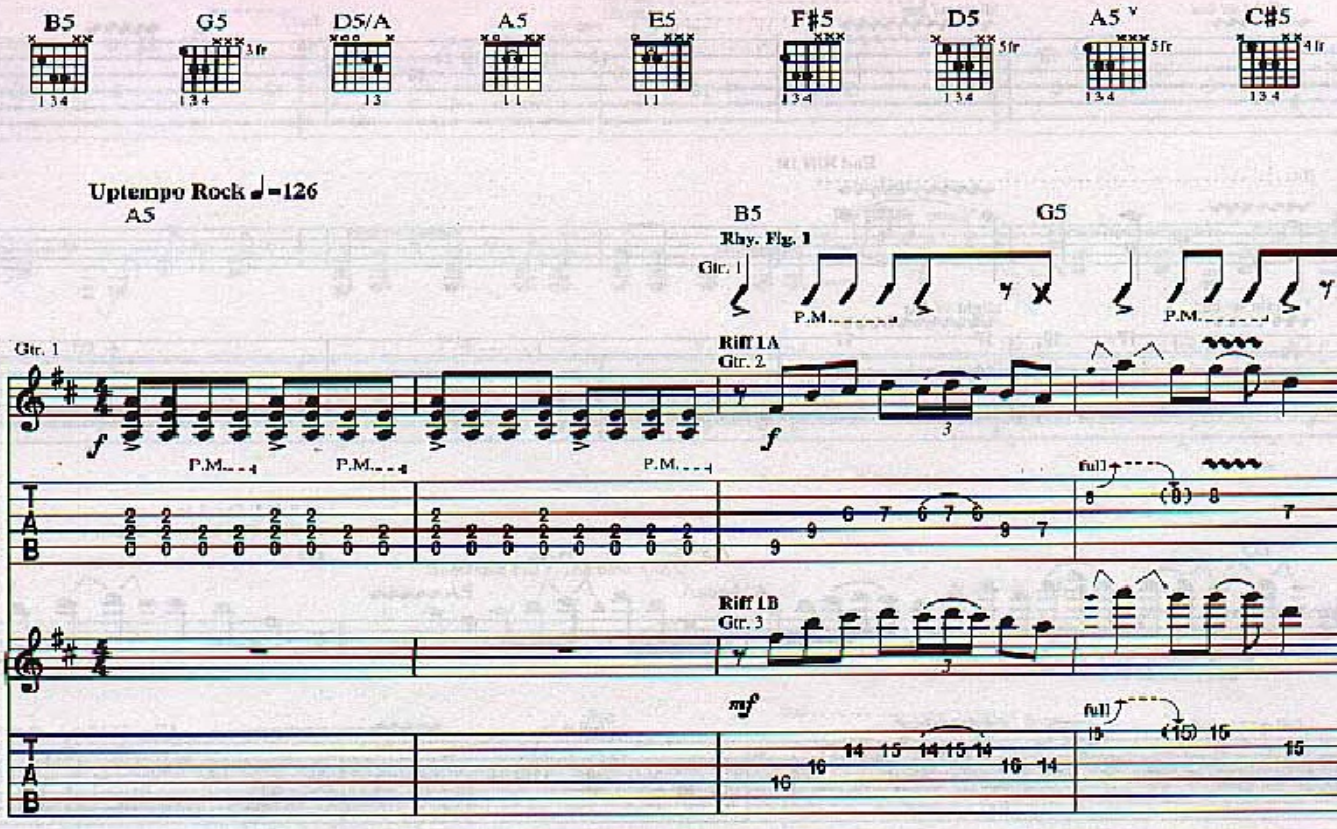





F#5 E5 C#5
15ma
P.H.
E5
B5
full
rake
P.H.
F#5 E5 C#5
E5 B5
1/2
Gtr. 4 tacet
Gtr. 3
Run
w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1
band tacet
Gtr. 2
loco
Gtr. 1
let ring
slight vib.

Last Chance

By Vinnie Moore



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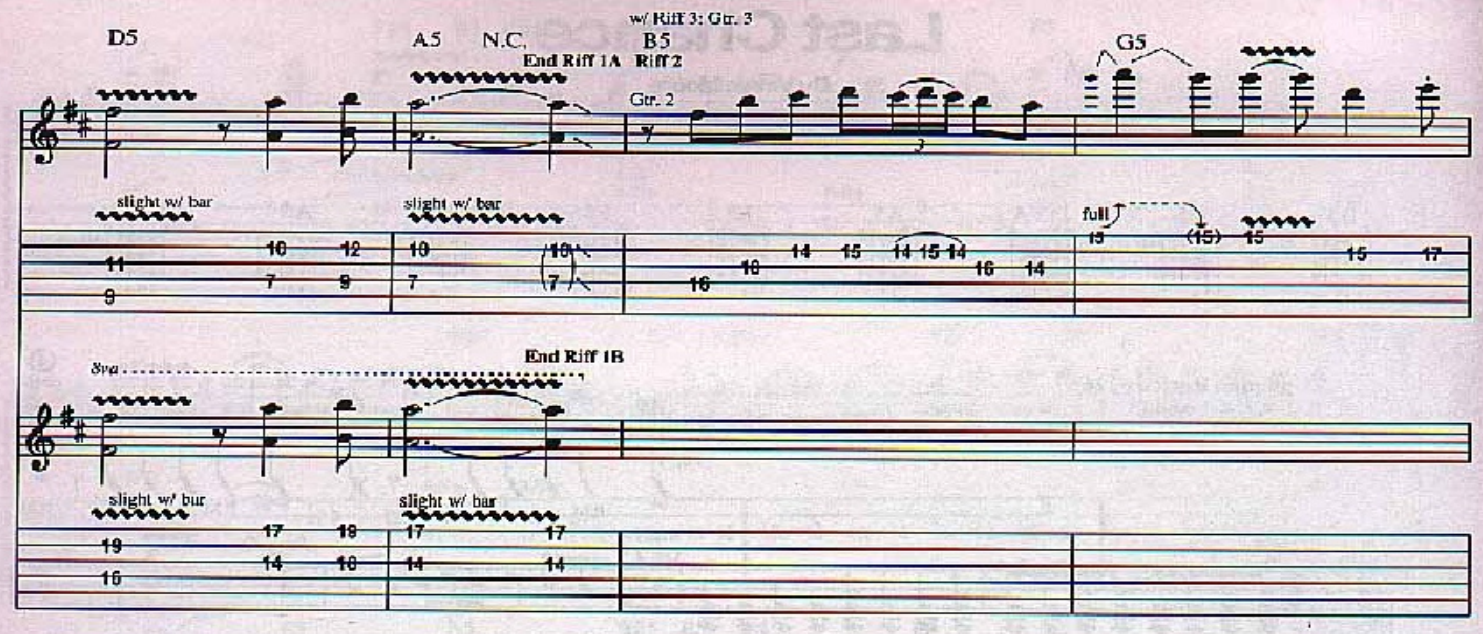
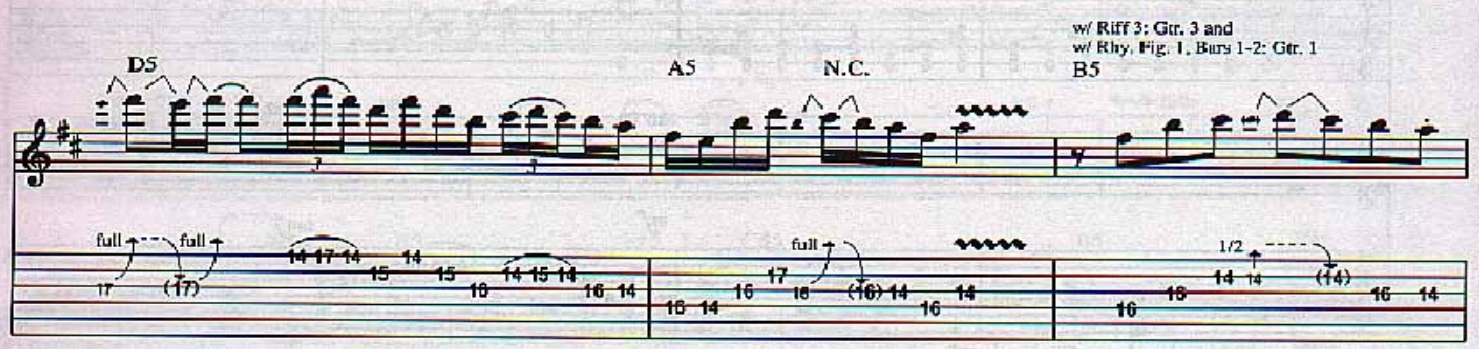
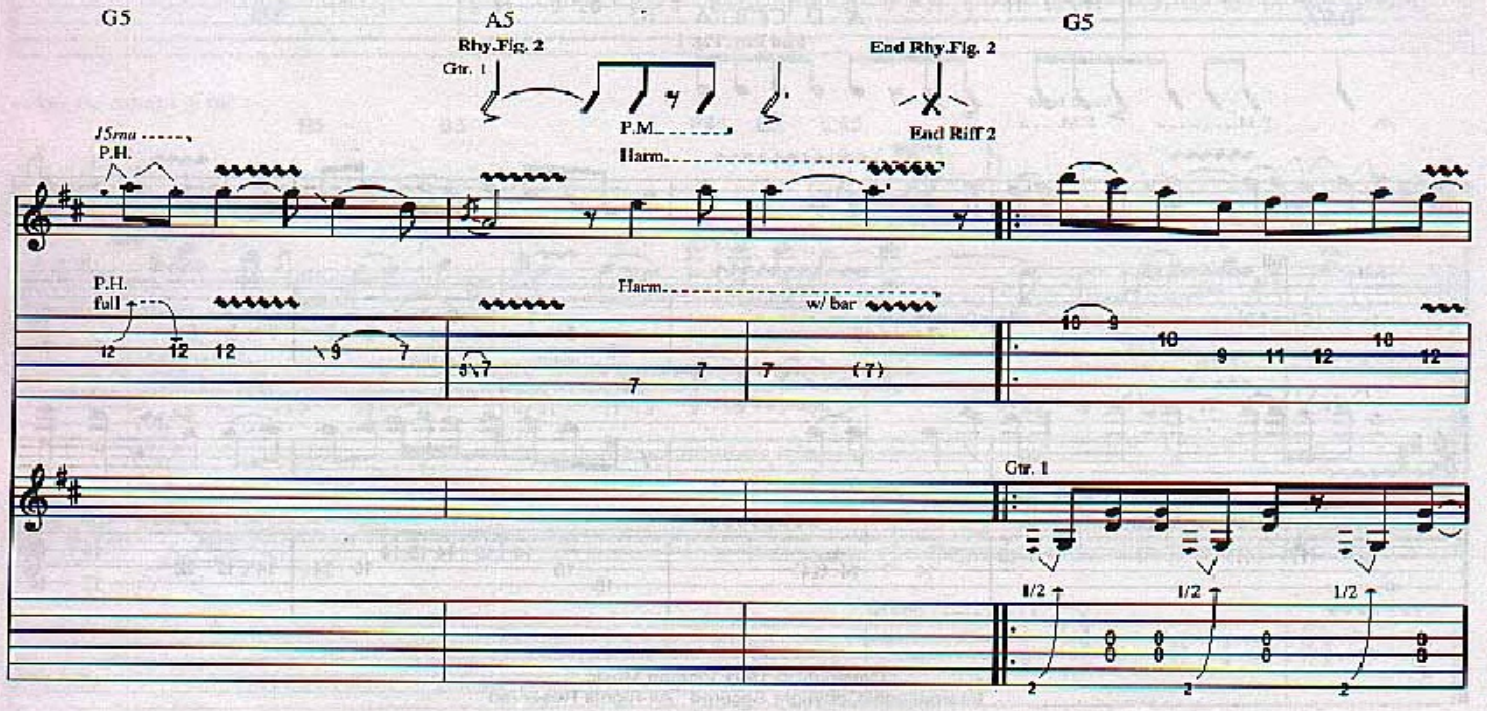
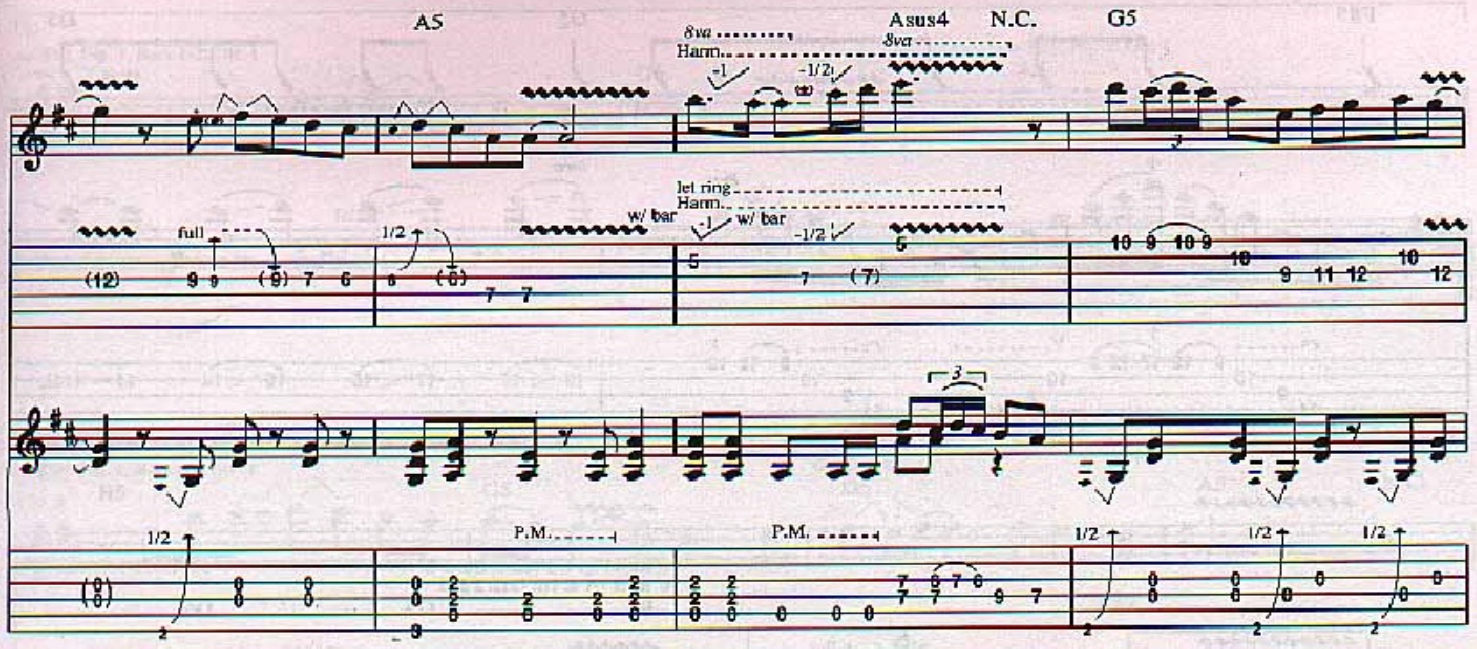
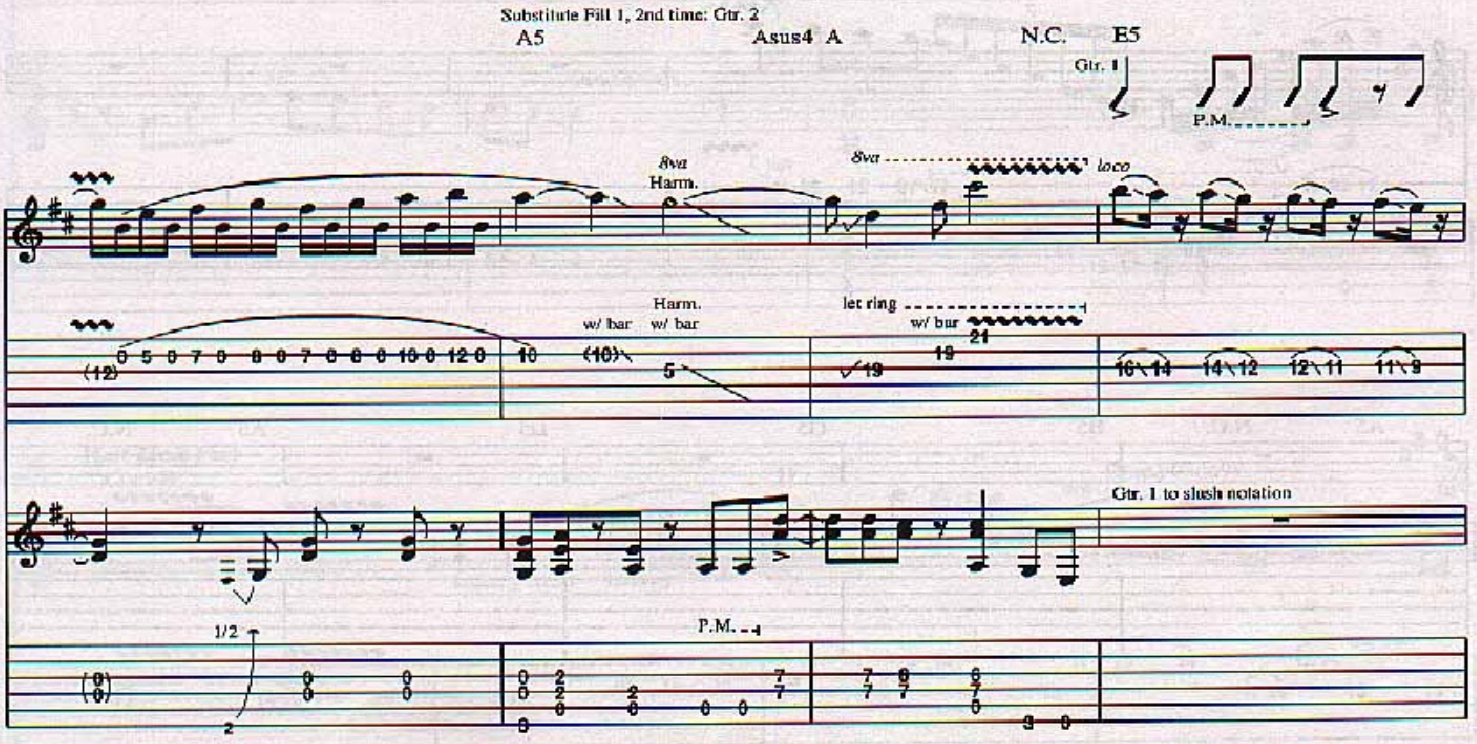

w/ Riff 3: Gtr. 3
D5
A5
N.C.
B5
G5
End Riff 1A
Riff 2
Gtr. 2
slight w/ bar
slight w/ bar
full
8va
End Riff 1B
slight w/ bar
slight w/ bar

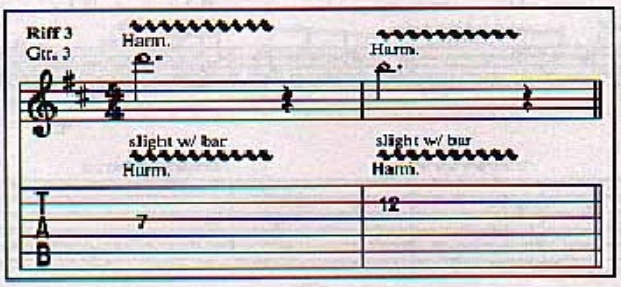

w/ Riff 3: Gtr. 3 and
w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1
D5
A5
N.C.
B5
full
full
full
1/2

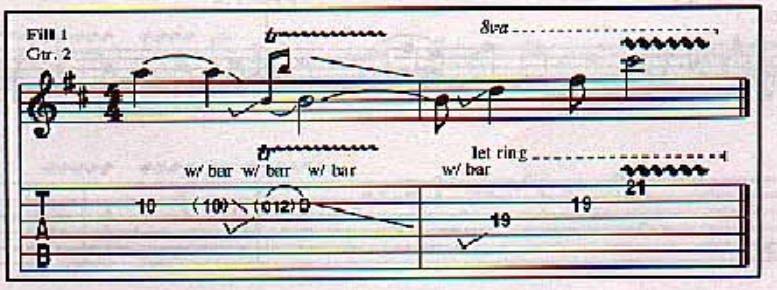

G5
A5
Rhy.Fig. 2
Gtr. 1
P.M.
Harm.
End Rhy.Fig. 2
G5
End Riff 2
15ma
P.H.
P.H.
full
Harm.
w/ bar
Gtr. 1
1/2
1/2
1/2

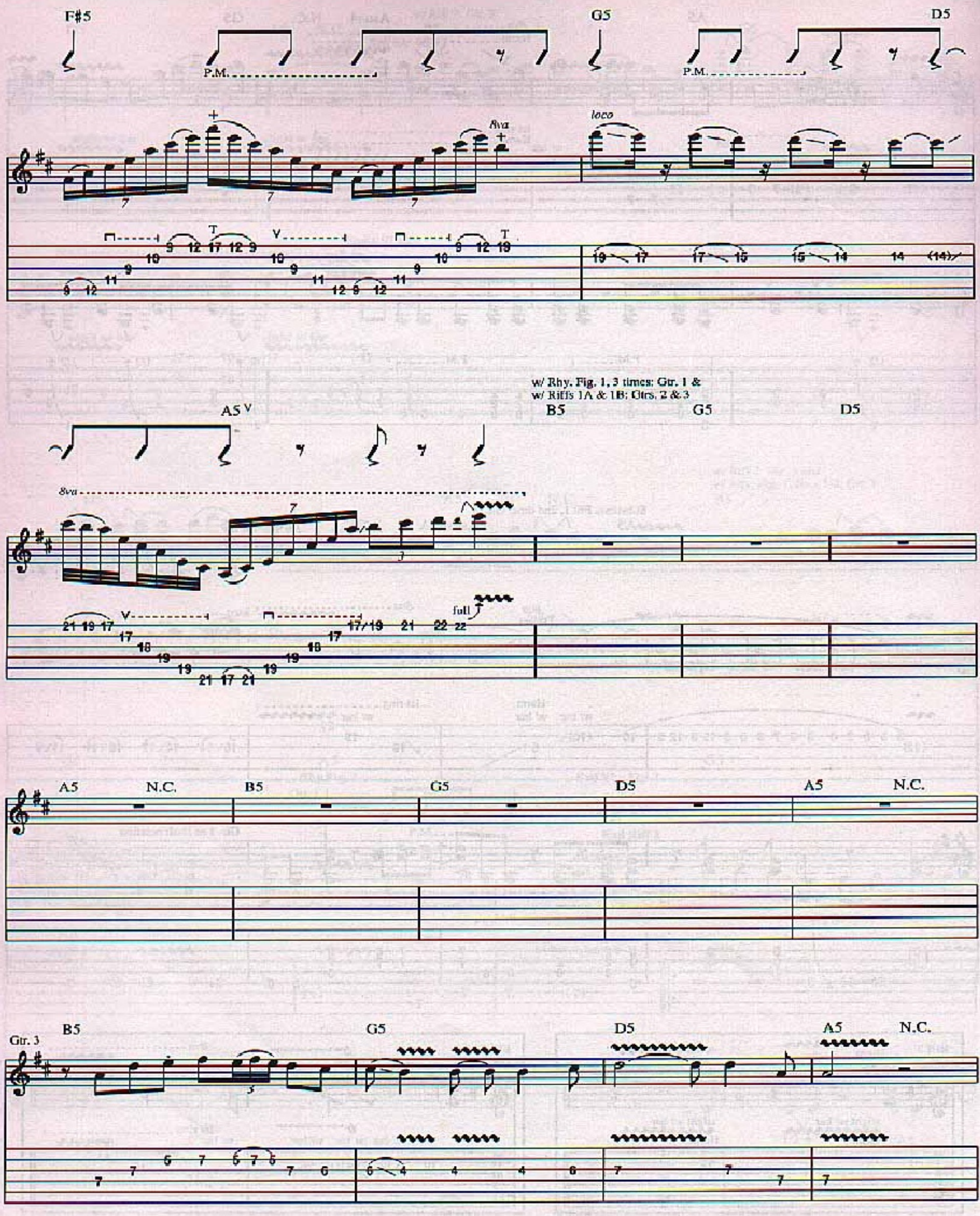


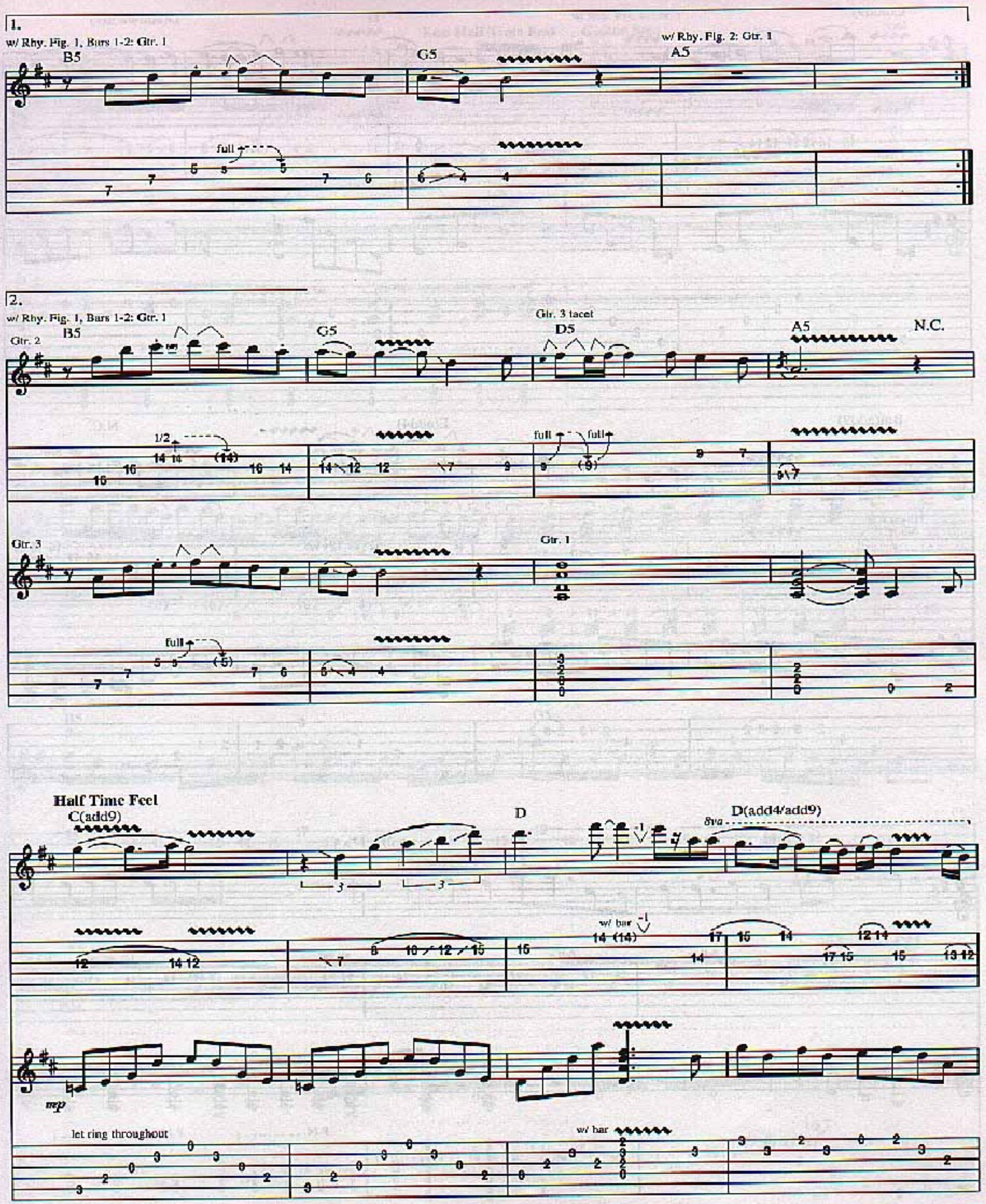
Substitute Fill 1, 2nd time: Gtr. 2

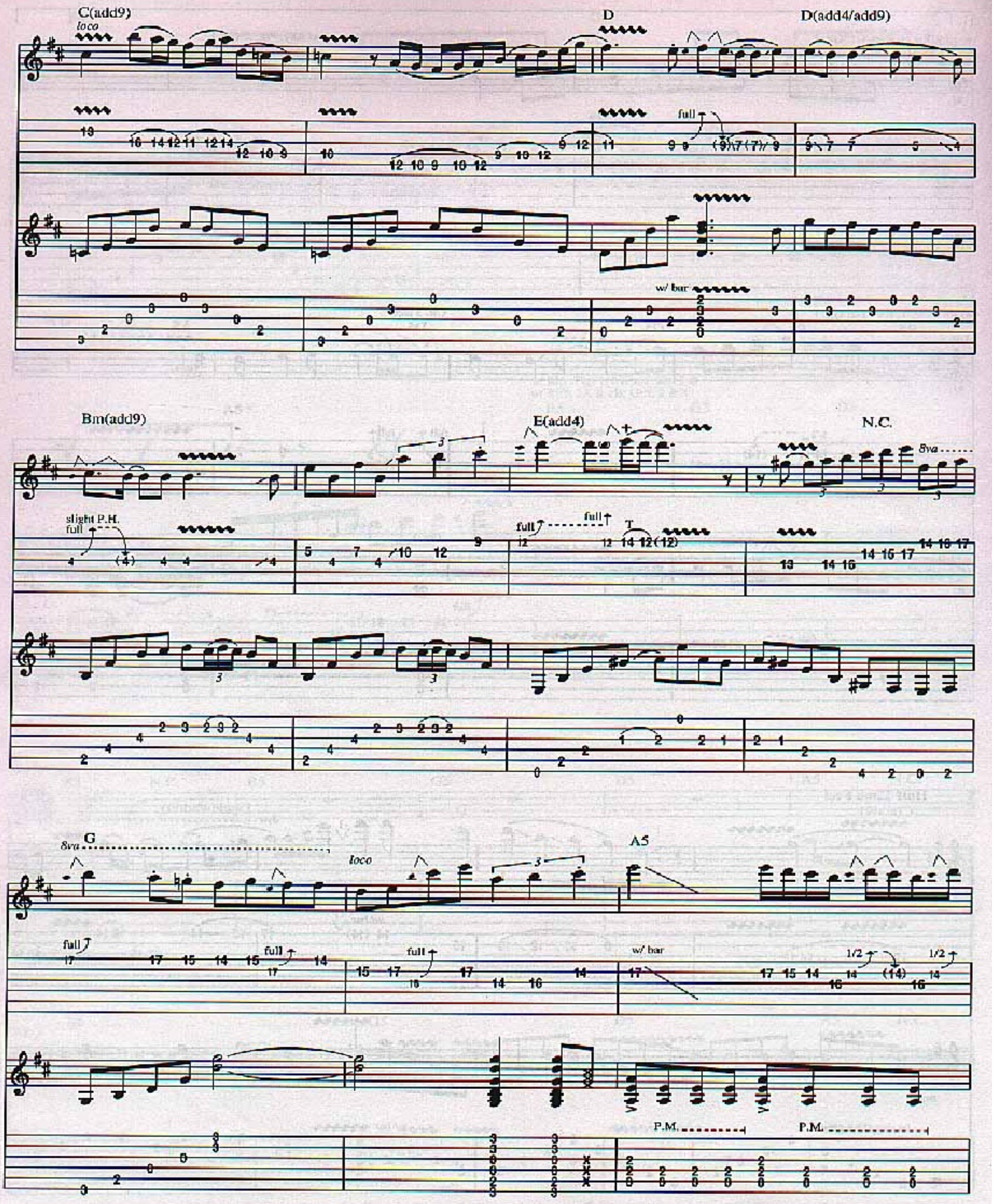






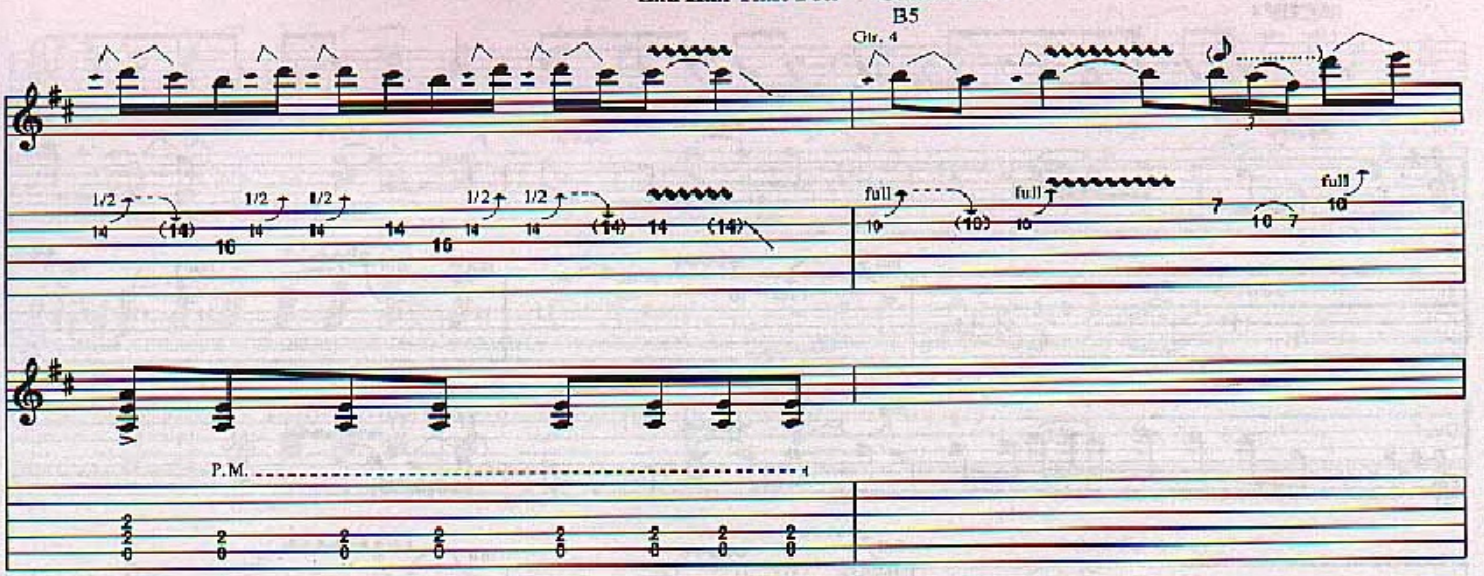

F#5
P.M.
G5
P.M.
D5
8va
loco
w/ Rhy. Fig. 1, 3 times; Gtr. 1 &
w/ Riffs 1A & 1B; Gtrs. 2 & 3
A5
B5
G5
D5
8va
full
A5
N.C.
B5
G5
D5
A5
N.C.
Gtr. 3
B5
G5
D5
A5
N.C.

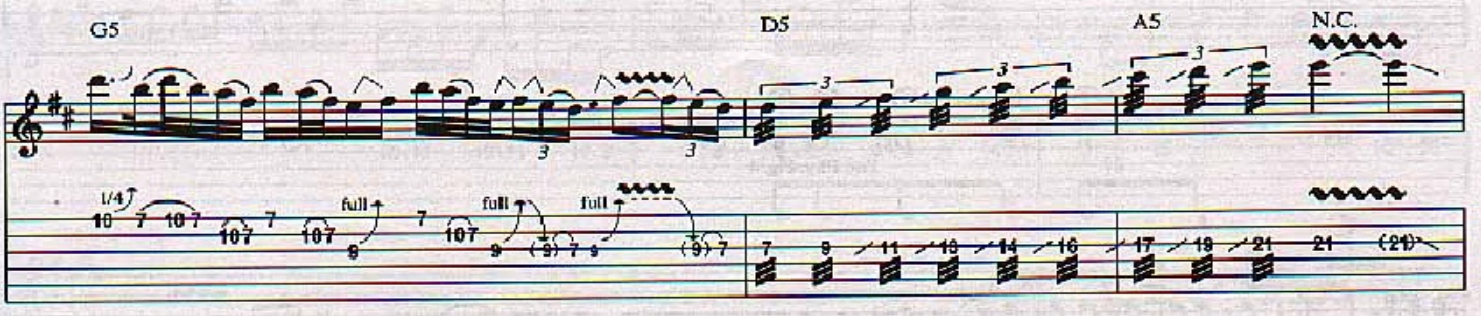

1.
w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1
B5
G5
w/ Rhy. Fig. 2: Gtr. 1
A5
full
2.
w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1
Gtr. 2
B5
G5
Gtr. 3 tacet
D5
A5
N.C.
1/2
full
Gtr. 3
Gtr. 1
Half Time Feel
C(add9)
D
D(add4/add9)
8va
w/ bar
mp
let ring throughout


C(add9)
loco
D
D(add4/add9)
full
w/ bar
Bm(add9)
E(add4)
N.C.
8va
slight P.H.
full
full
full
T
G
8va
loco
A5
full
full
full
w/ bar
1/2
1/2
P.M.
P.M.

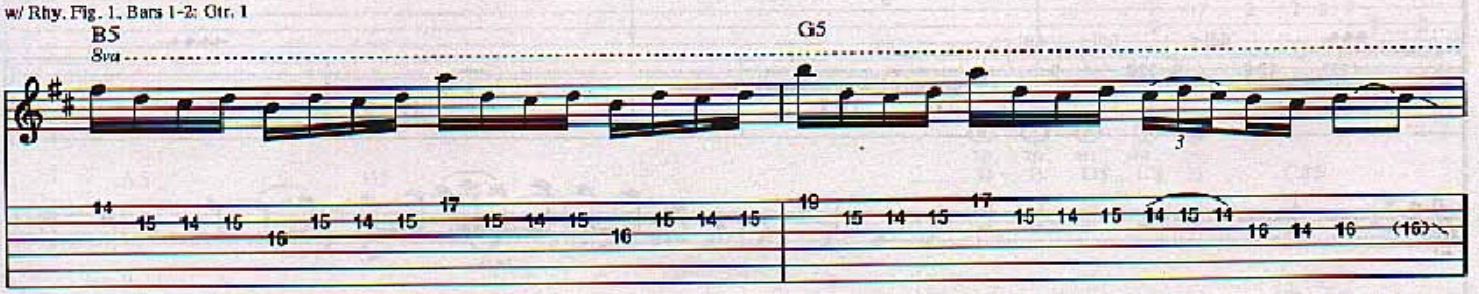
w/ Rhy. Fig. 1: Gtr. 1

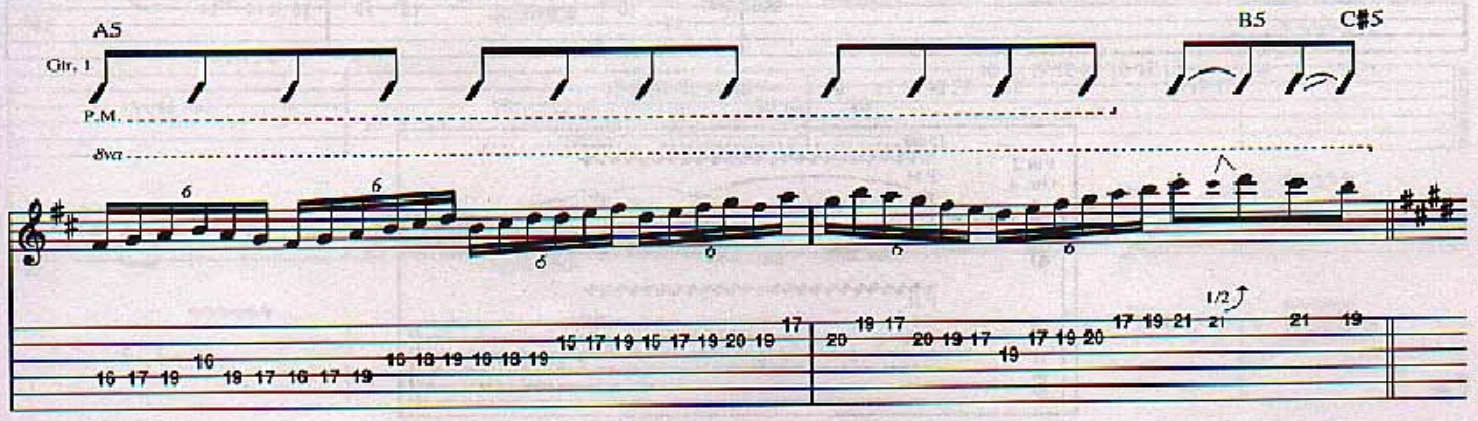
End Half Time Feel **Guitar Solo**





w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1





w/ Fill 2: Gtr. 4

C#5 A5 E5

Rhy. Fig. 4

P.M. P.M. P.M.

Gtr. 2

full full full full full full

Gtr. 3

8va loco

full full full full

B5 A5

2fr. 7fr. 6fr. 4fr. 7fr.

B E D# C# B

w/ Rhy. Fig. 4, 2 times: Gtr. 1

C#5

End Rhy. Fig. 4

P.M.

full full full full full

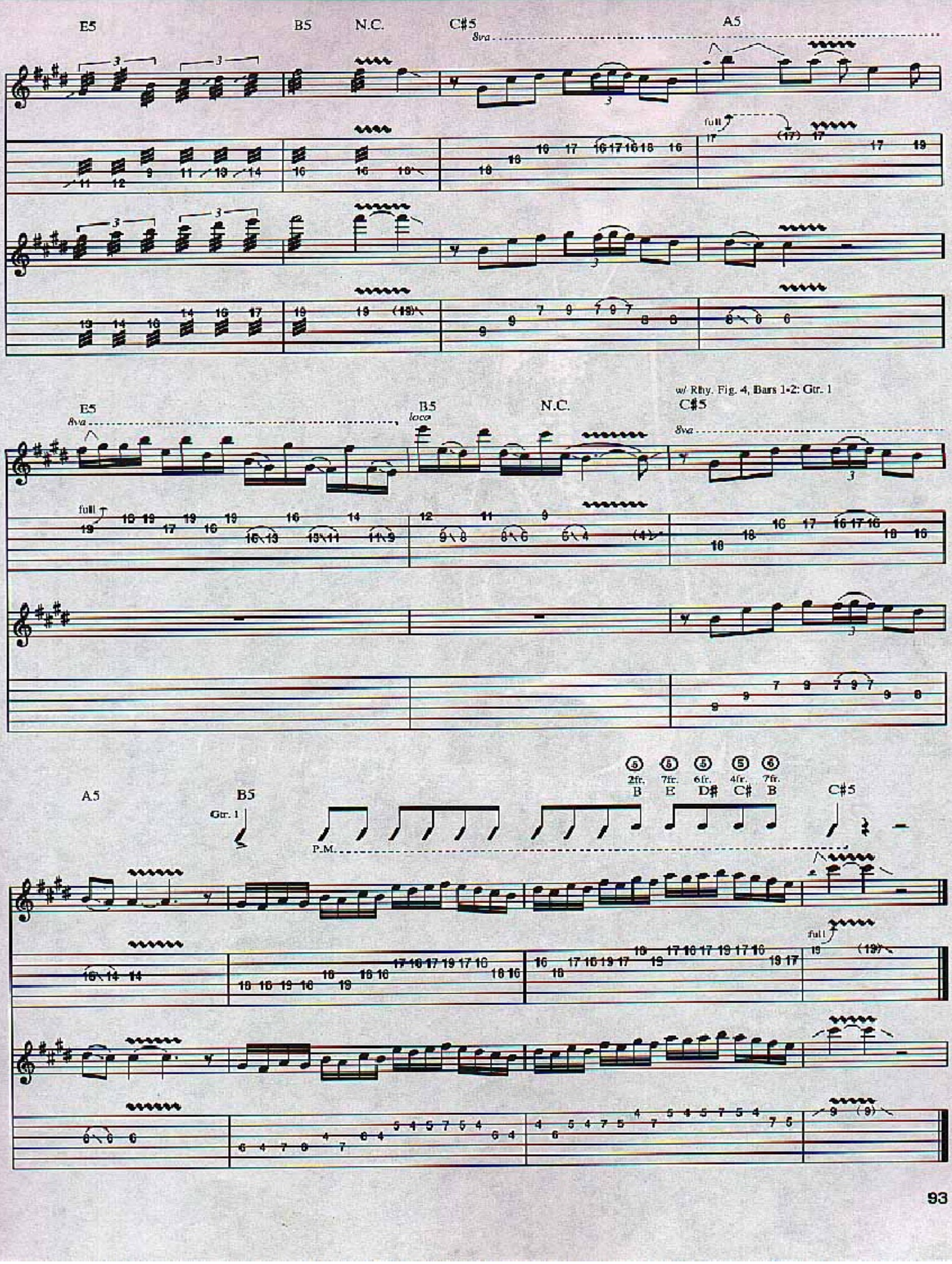
Fill 2
Gtr. 4

15ma

P.H. P.H.

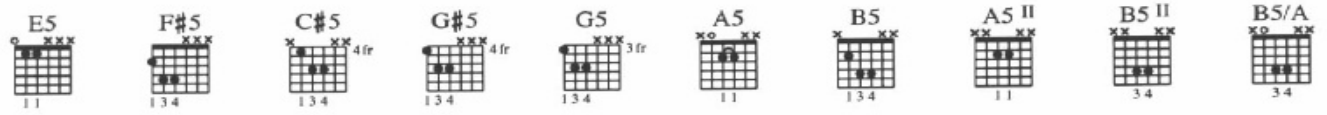
21 (21)

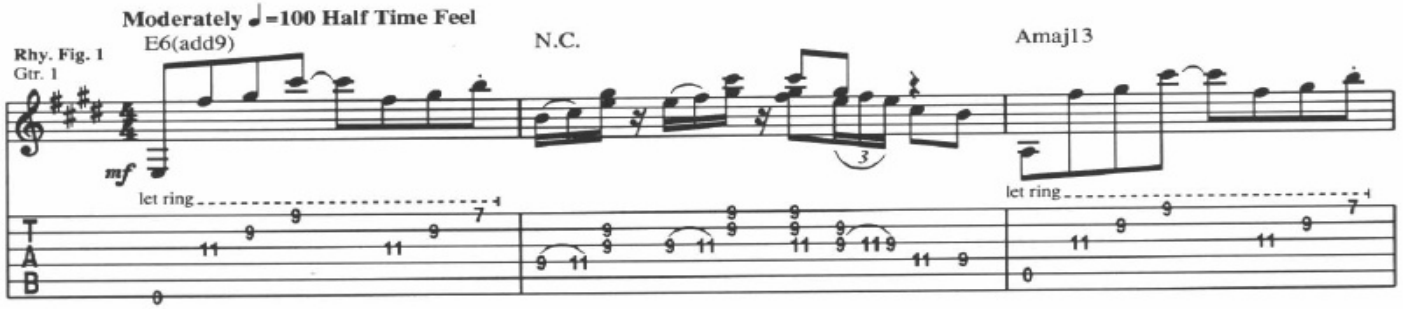
T
A
B

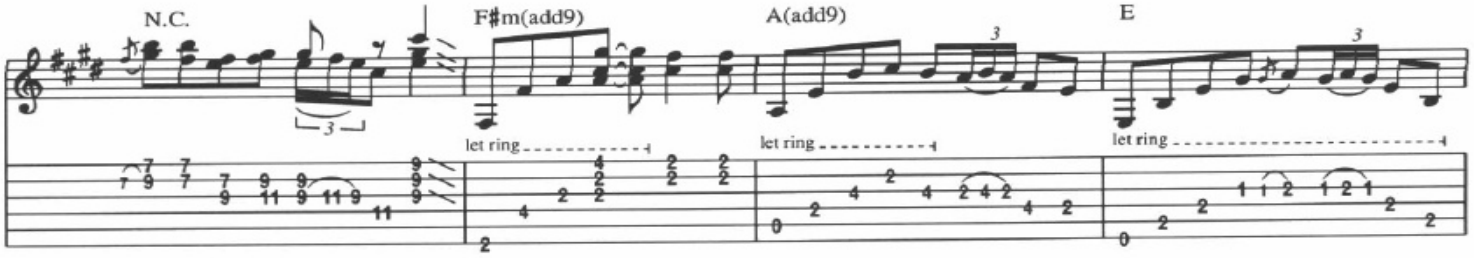

E5
B5
N.C.
C#5
A5
8va
full
w/ Rhy. Fig. 4, Bars 1-2: Gtr. 1
8va loco
A5
B5
Gtr. 1
P.M.
2fr. B
7fr. E
6fr. D#
4fr. C#
7fr. B
C#5

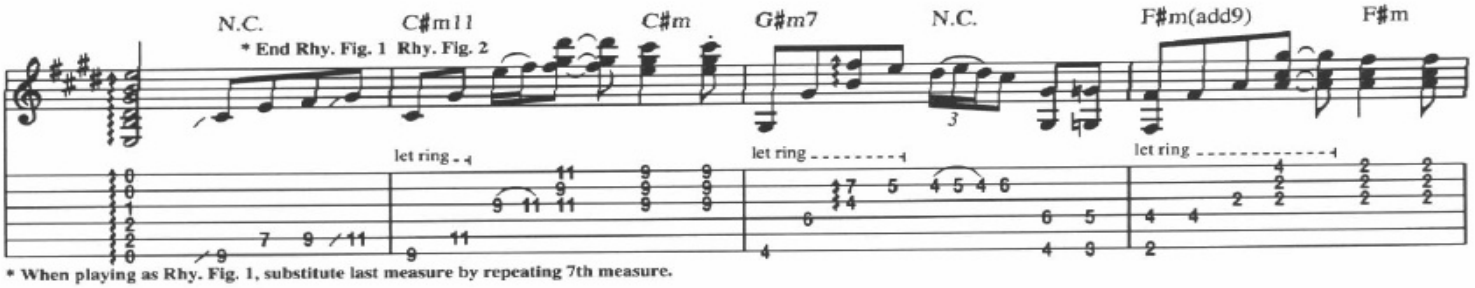
Coming Home

By Vinnie Moore

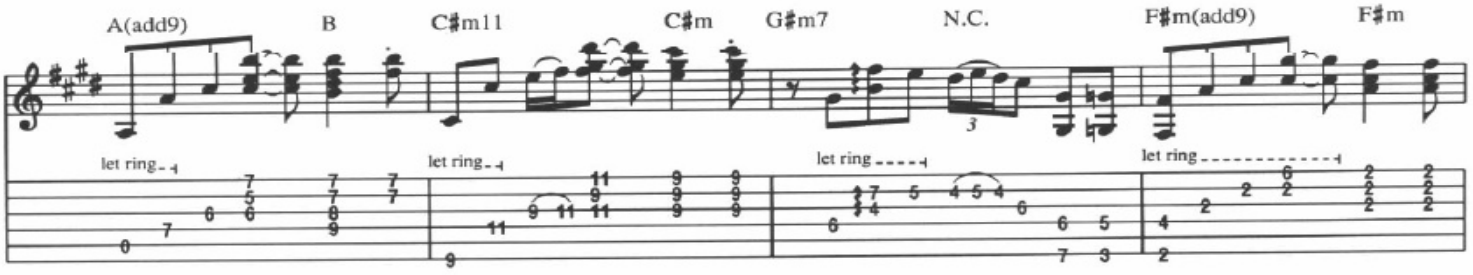








* When playing as Rhy. Fig. 1, substitute last measure by repeating 7th measure.



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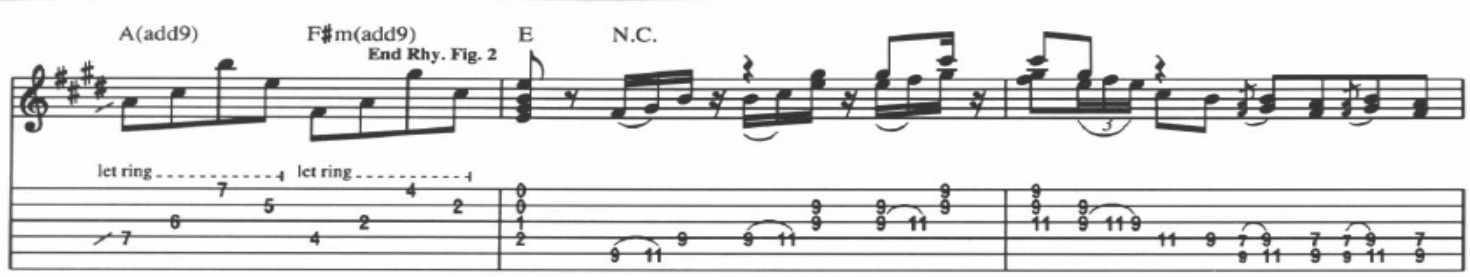
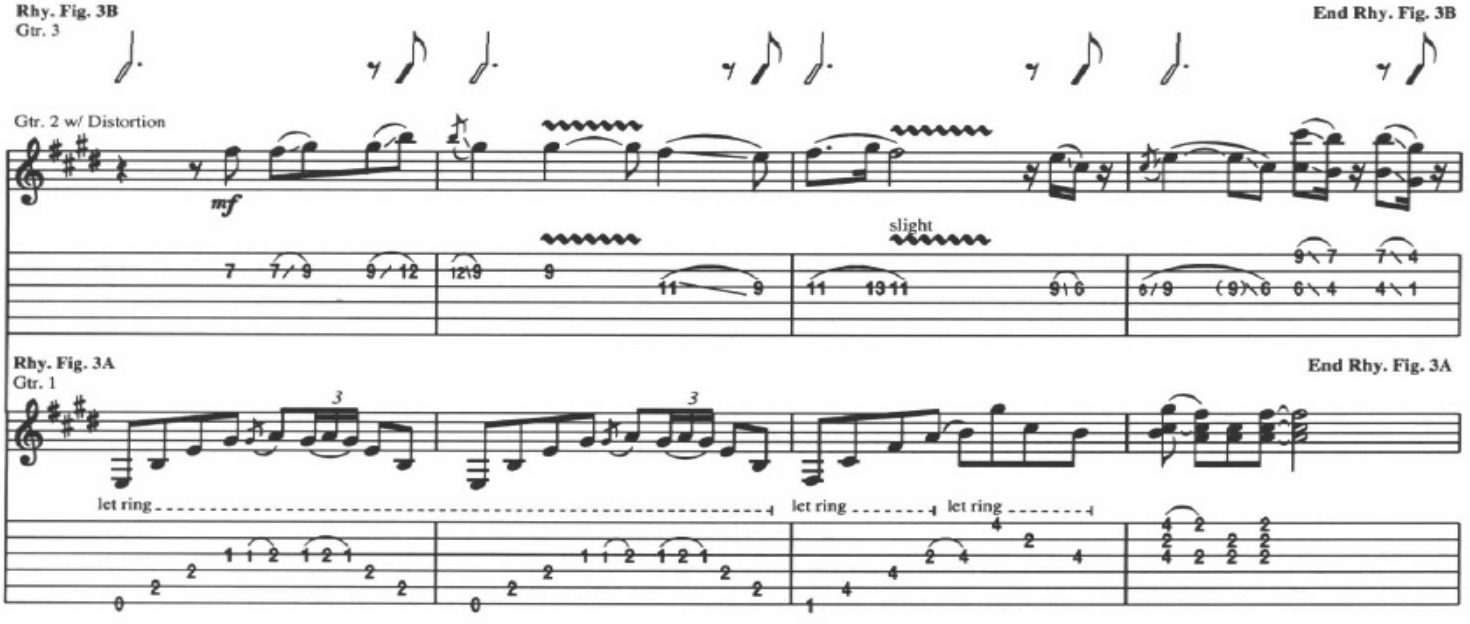
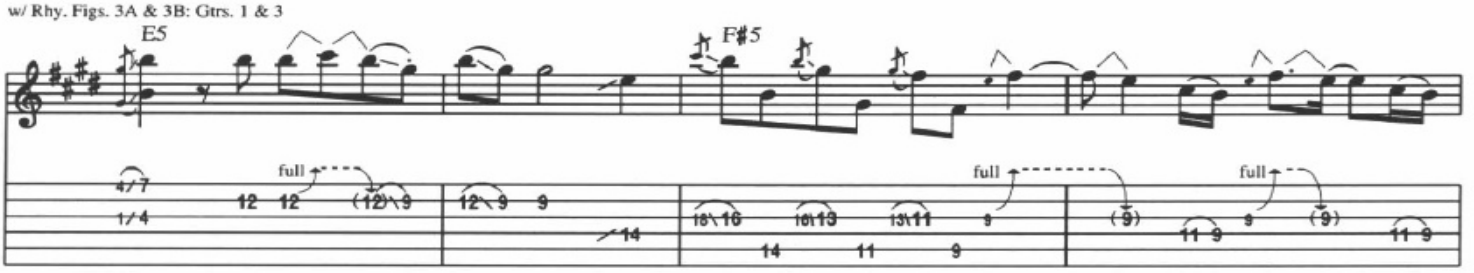
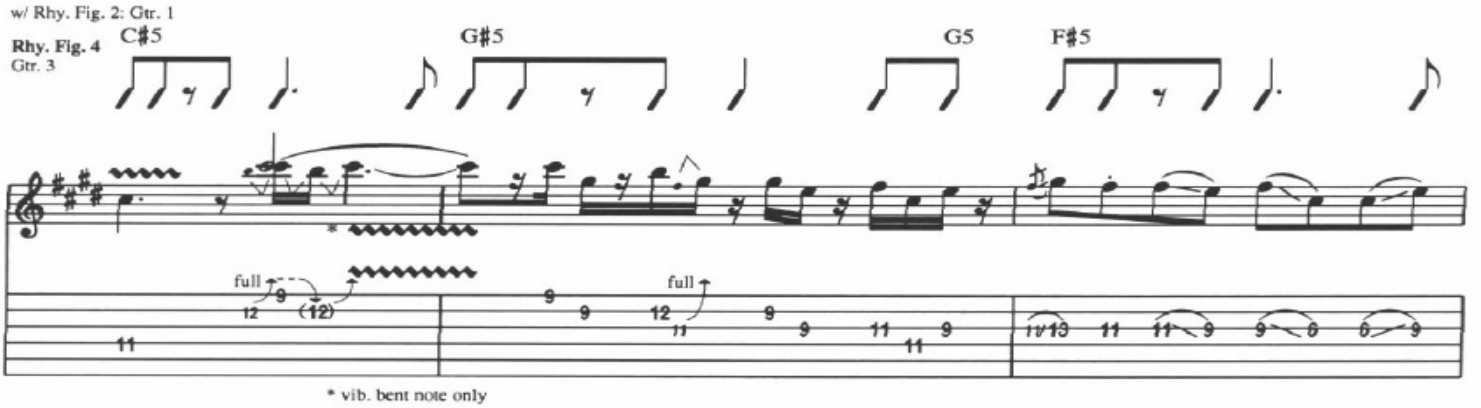
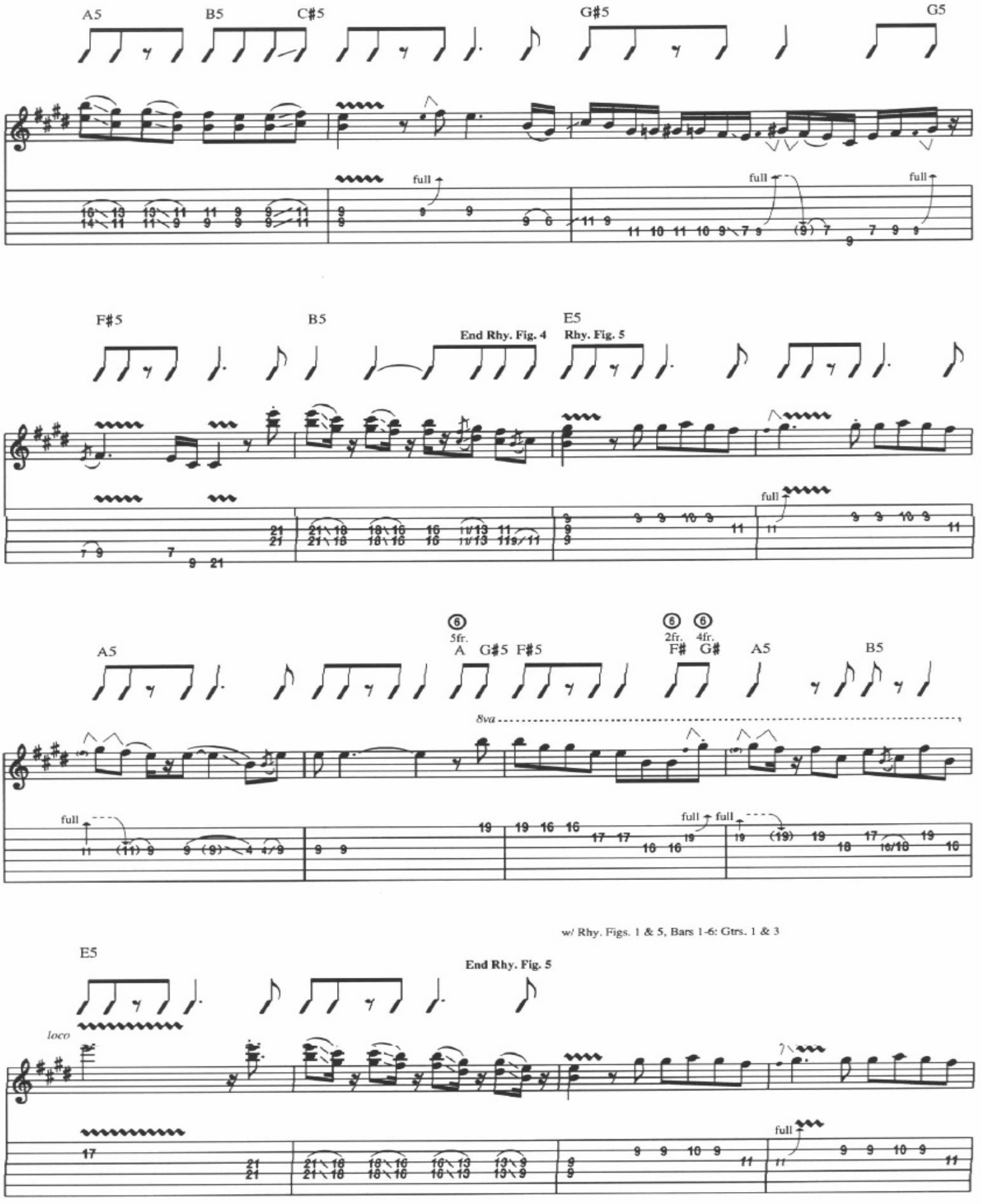
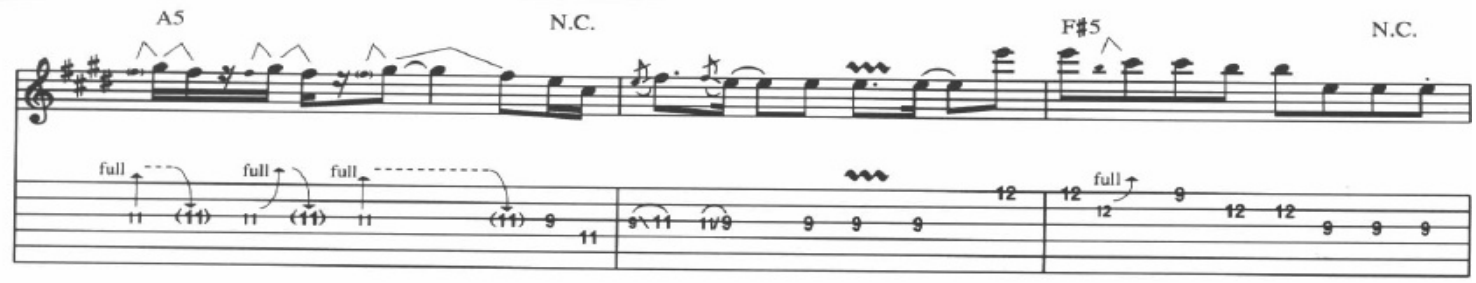

A(add9)
F♯m(add9)
End Rhy. Fig. 2
E
N.C.
let ring
let ring

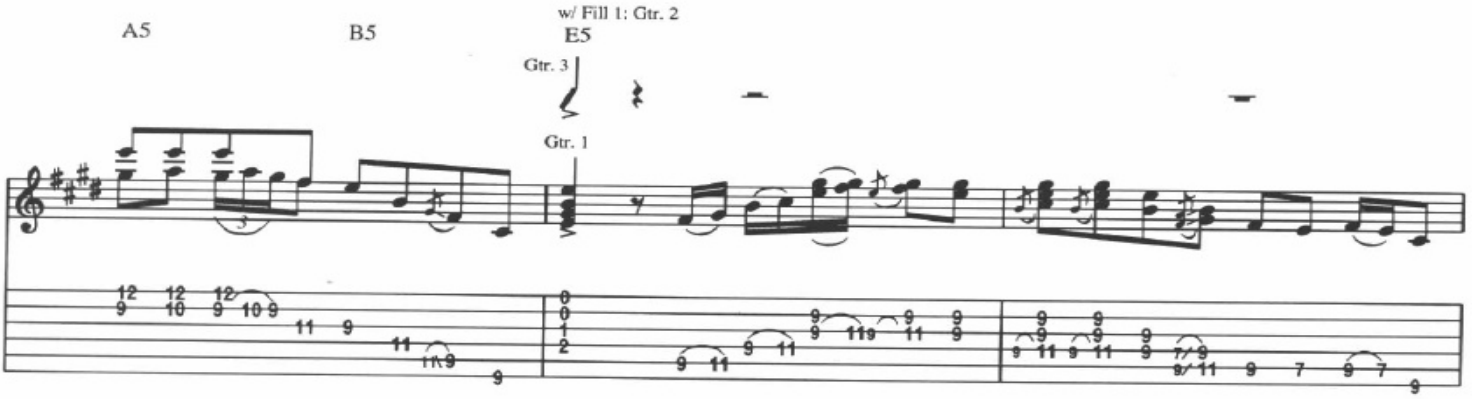

Rhy. Fig. 3B
Gtr. 3
End Rhy. Fig. 3B
Gtr. 2 w/ Distortion
mf
slight
Rhy. Fig. 3A
Gtr. 1
End Rhy. Fig. 3A
let ring
let ring
let ring

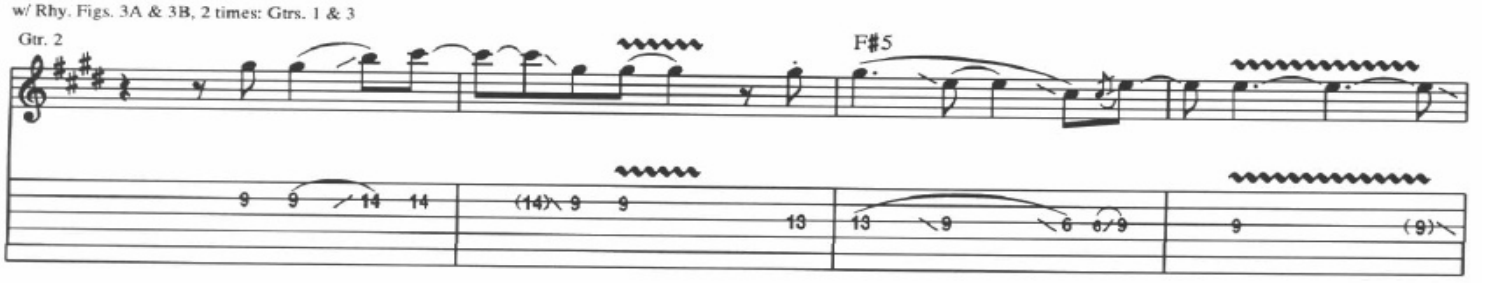

w/ Rhy. Figs. 3A & 3B: Gtrs. 1 & 3
E5
F♯5
full
full
full

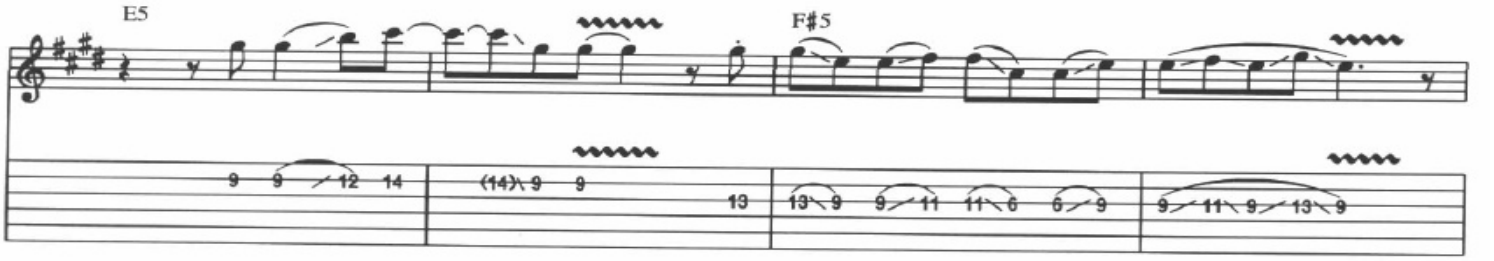

w/ Rhy. Fig. 2: Gtr. 1
Rhy. Fig. 4
Gtr. 3
C♯5
G♯5
G5
F♯5
full
full
* vib. bent note only

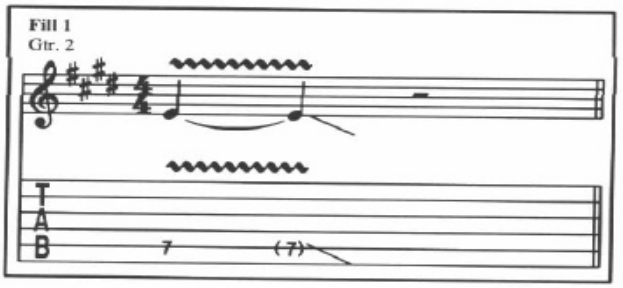

A5
B5
C#5
G#5
G5
full
full
full
F#5
B5
End Rhy. Fig. 4
E5
Rhy. Fig. 5
full
A5
5fr.
A
G#5
F#5
2fr.
F#
4fr.
G#
A5
B5
8va
full
full
full
w/ Rhy. Figs. 1 & 5, Bars 1-6: Gtrs. 1 & 3
E5
End Rhy. Fig. 5
loco
full


A5
N.C.
F#5
N.C.
full
full
full
full

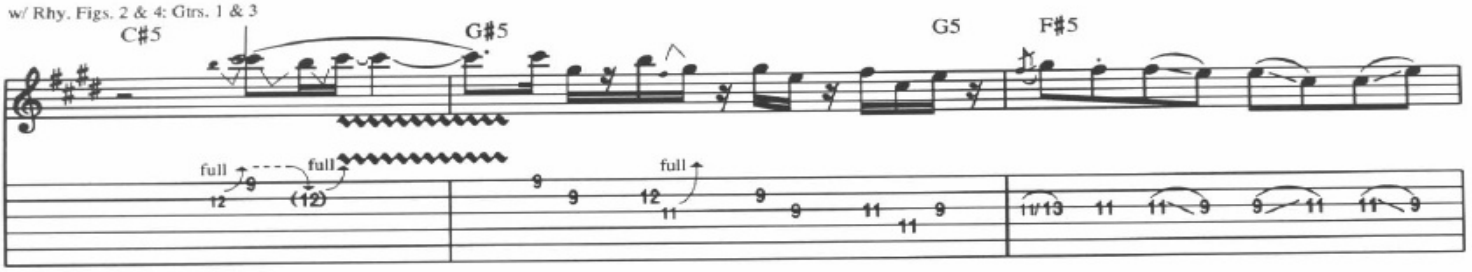

A5
B5
w/ Fill 1: Gtr. 2
E5
Gtr. 3
Gtr. 1

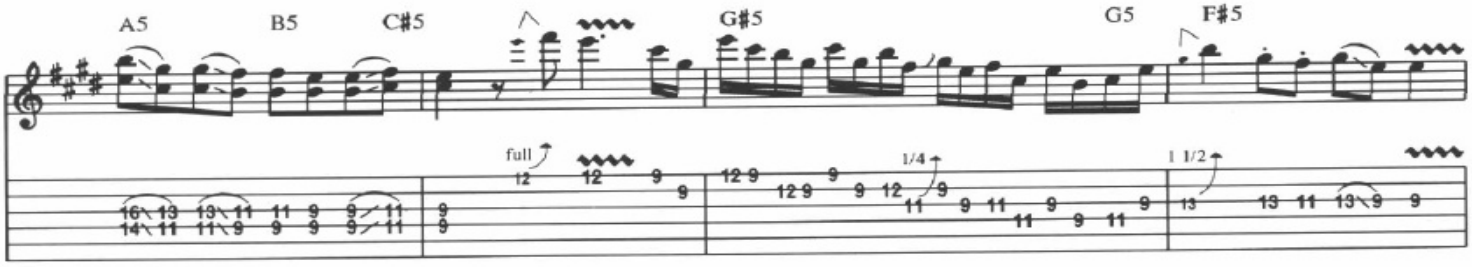

w/ Rhy. Figs. 3A & 3B, 2 times: Gtrs. 1 & 3
Gtr. 2
F#5


E5
F#5

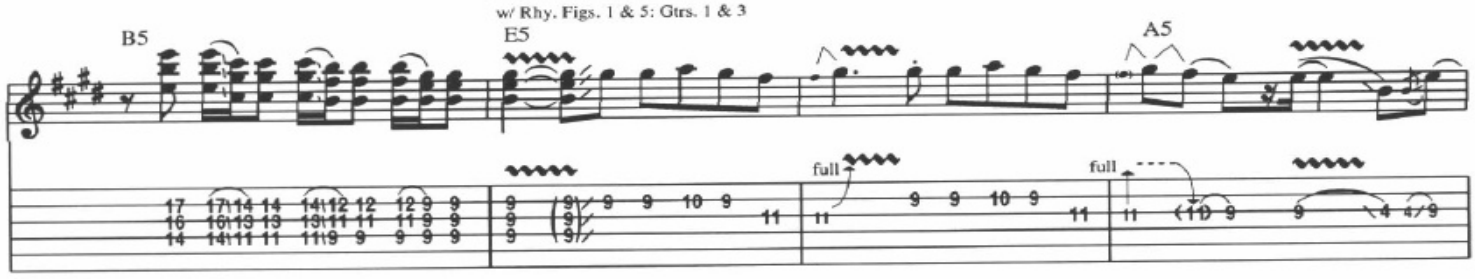

Fill 1
Gtr. 2
T
A
B

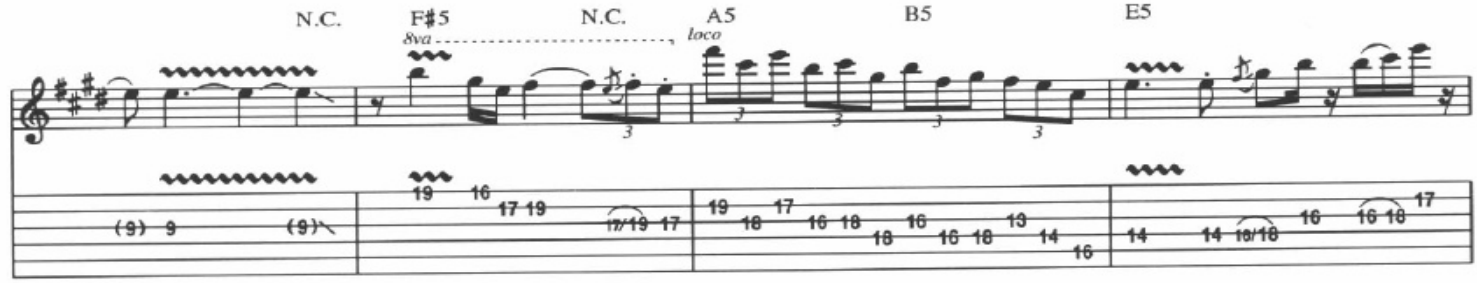
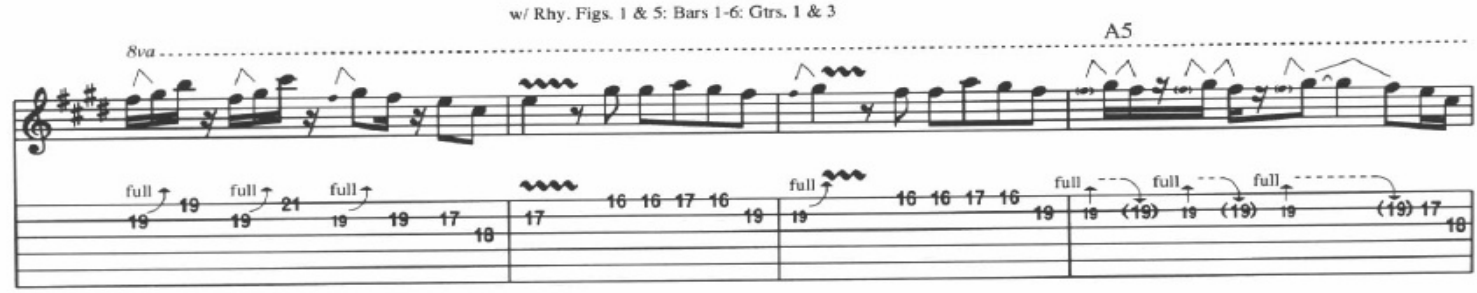
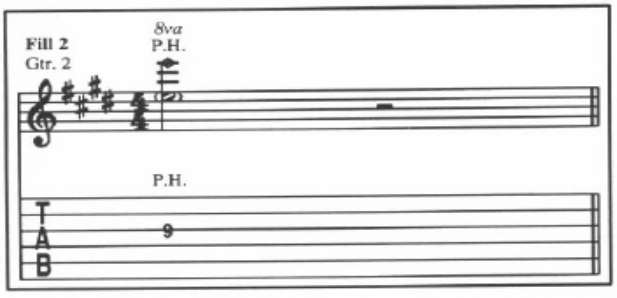
w/ Rhy. Figs. 2 & 4: Gtrs. 1 & 3





w/ Rhy. Figs. 1 & 5: Gtrs. 1 & 3





w/ Rhy. Figs. 1 & 5: Bars 1-6: Gtrs. 1 & 3